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Robin!



F.





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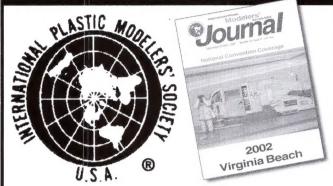
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Issue #60

Founder & Executive Publisher Fred DeRuvo

Managing Editor Silvia DeRuvo

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Contributors This Issue:

Dave Bengal Jim Bertges Jim Capone Fred DeRuvo Mike Fredericks Steve Goodrich Tom Grossman Steve Iverson Jim Key Mark McGovern Scott Marsh Dave Metzner Norm Piatt Phil Sera



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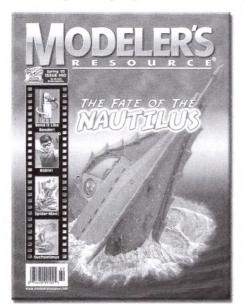
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Our Three-Fold Mission Statemen Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that pre-sents the most up-to-date and useful information for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

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"Modeling Techniques for the Sci-Fi, Fantasy, Vehicular & Figure Model Builder""



Nautilus

Jim Key provides a step-by-step overview of the sinking Nautilus!

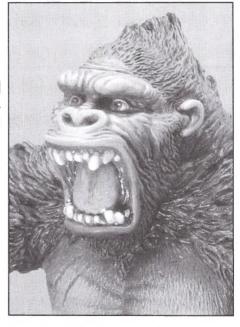
Boxed pictures: Bender (Dave Bengal) Robin (Mark McGovern) Spider-Man vs. Hulk (Fred DeRuvo) Suchomimus (Phil Sera)

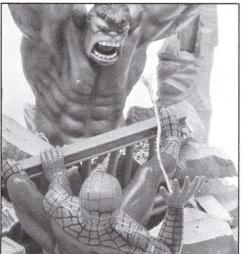
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8th Wonder of the World

Jim Capone is back with some kitbashing of his own on this King Kong!





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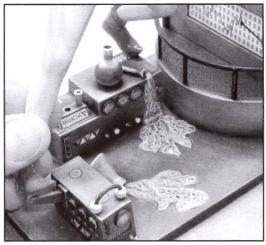
Building a Bigger Hero!

Spidey takes on the Hulk in this kitbashed Polar Lights diorama!

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Modeling 101

Mark McGovern is back with more on Robin, the Boy Wonder!





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The Countess Beckons

Dave Metzner gets out the oils for this lady!

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It's All Plastic to Me!

Jim Bertges has more on his bench for you to consider!



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Up Next

Appleseed...

y son, David, came to me one morning (after e-mailing me a website link to an upcoming anime movie release) and said he wanted to

see it, so I said "Great, we will!"

After researching it, we found that it was basically a limited release in certain areas and specific cities. Sacramento not being one of them. No problem, we found that it was released in San

released flick.

This is essentially an anime-style sci-fi and fantasy movie that is instantly entertaining and captures the imagination from the getgo. I've stated before that I'm not a true anime fan; however, since my son is somegenre, I definitely wanted to see this movie.

process for creating the backgrounds and machines and another for creating the anime characters. (David explained all this to me!) In fact, he has a major interincluding gaming and animation. We can see him moving in that direction as a career choice and from his

The story of Appleseed is about two groups; the humans and the Bioroids. Bioroids are essentially very advanced human clones, yet without the ability to reproduce or experience certain feelings such as love the first week of July! or hate. Their job is to work and live among the humans and work to be the release valve for the instability that excessive human emotions can cause. World War III has already taken place and much of the earth has been destroyed and lies in ruins. One place -Olympus - is Nirvana. It's the perfect city where everyone lives in harmony (due in large part to the presence



of the Bioroids) and life simply goes on. Problem is that there is a group of citizens who are opposed to the Bioroids in any form because they feel that they will ultimately supplant the human role in society. Another group actually feels that the human race has had its time and needs to basically step aside and allow the Bioroids to take their rightful place as leaders. Enter Duenan, a human, whose mother created Appleseed and numerous other highly classified things for

Francisco and it just so happened that I had business the government. Duenan was trained by her father to there soon, so on that day we went to see this newly- become a warrior and that she has done! Her strength and endurance are put to the test, yet she prevails.

The story is not simply a "good vs. bad with good winning in the end" story. It's got a number of twists and turns and at more than one point you are trying to figure out which way the story will turn. The surprise, of what into it and since many models are based on that course, is at the end and for those into anime, this will likely be a movie that you'll want to see.

The artwork is astounding. They apparently use one Here's what I would like to see: vehicle and figure models based on aspects of this movie! The flying fortresses, Mechs and characters are richly detailed and literally come to life in Appleseed. The Sci-Fi genre is est in creating "mods" and "maps" for this kind of thing, heavily influenced in this flick and it would be a shame not to see models based on some of these designs.

continued interest in this field, I'm sure he'll be great at So, I will look to Japanese modeling companies to hopefully produce some of the designs based on Appleseed and maybe it'll happen. I will keep my fingers crossed. In the meantime, we'll keep modeling!

Enjoy this issue and we'll see you next time, promptly



How to Reach Us:



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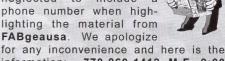
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Deadline

Fall	Aug. 15th		
Winter	Nov. 15th		
Spring	Feb. 15th		
Summer	May 15th		
Issue	Ships		
Fall	1st Wk of Oct.		
Winter	1st Wk of Jan.		
Winter Spring	1st Wk of Jan. 1st Wk of April		

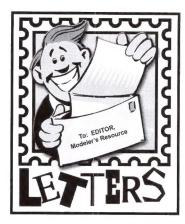
We Goofed!

In our last issue #59,we neglected to include a phone number when highlighting the material from FABgeausa. We apologize



information: 770-860-1412 M-F, 9:00 A.M - 5:00 P.M. EST. Make Checks Payable To Proteus Media Group

Thanks for your help and sharp eyes.



"Thanks to Mr. Graf"

Dear Modeler's Resource,

The Fall '04, Issue #58 was the first time I had seen *Modeler's Resource* on the newsstand. I purchased it entirely for the terrific piece "It's Only Paper," by Hilber Graf.

Mr. Graf's piece is clearly written and very entertaining. The accompanying photographs serve to illustrate the text very well. All of this, combined with the list of Internet resources at the end, results in very helpful first steps in making this kind of modeling a reality for the reader.

Many thanks to Mr. Graf and to *Modeler's Resource* for providing this great introduction to the world of paper or card modeling.

Sincerely, Cameron Dix, Ontario Canada

"3-D Pete!"

Hey Fred,

I've been enjoying the new MR (as usual) but thought I should comment on the crazed comic 'Hard-To-Find Kits!' with 3-D Pete.

I have no idea where you found this guy, but I can't tell you how much I have laughed at Mike Fisher's zaniness. This guy is totally off the chain!

Bill Mayo, Columbia, SC

"What, Me Edit?"

Clearly a lot of thought and creativity went into the design of "The Kid in the Logo" parody that appeared on page 12 of issue #59. Too bad someone didn't take a few minutes to research Alfred's last name which is spelled Neuman, not Newman!

Misspelling his last name twice on that page alone ruined on (sic) otherwise excellent idea. What, No Editors?

Mark Stein (e-mail)

- Thanks for your compliments on the layout and quality of Mr. Piatt's article. We certainly enjoyed putting that one together and sharing with our readers what Norm accomplished with this particular model and scratchbuilt diorama base.

Regarding the spelling of Alfred's last name, this is from the Google Search engine regarding the official Mad Magazine website:

"Mad Magazine - Welcome to the official site for Mad Magazine, a comedy/parody site, starring Alfred E. Newman, brought to you by Warner Bros. Online & Dc Comics. ... www.madmag.com/-18k - Jan 27, 2005 - Cached - Similar pages..."

If you go one step further and look at the source code for this same official Mad Magazine website, you'll see that it is spelled both ways in the meta name "keywords" and content lines of coding.

If you also look at the official Mad Magazine website and message boards, the name is spelled...Alfred E. Newman. Since these folks spelled his last name "Newman" as opposed to "Neuman," who are we to argue?

Nevertheless, thanks for writing and for pointing that out to us.

"Putting Early Issues on CD?"
Hello Fred.

First, I want to let you know that I look forward to your mag. It is GREAT!

I was wondering if you have thought about doing a CD of the early issues - if not all of them. I keep every issue from #8 on, which takes up a lot of space, etc. I know I for one would buy them.

Please keep up the great work. My wife and I hope that you guys make it to WonderFest this year.

Gerry-Lynn Fore (E-mail)

- As much as we might like to do that, it's probably not going to happen simply because those first issues were not kept on any type of data backup. Eleven years is a long time and so much has changed since then. Thanks for your interest. We really appreciate it.

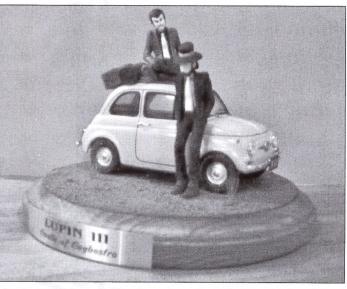
"Love Phil's Work!"

Dear Modeler's Resource,

I just have to write to say that I really love Phil Sera's work! What he does without an airbrush is an inspiration to all of us who also don't use airbrushes. Thanks for printing his articles.

Sincerely, Eddy Mann

- Phil will enjoy reading your comments, we're sure. We're



also happy to have Phil's articles in the magazine. Phil is going to be submitting one more article to us and then he's going to go to modeling-for-fun because he and his wife are enjoying the presence of a new addition in the family unit. We offer our congratulations to him and his wife for this momentus event, wish them all the best and thank Phil tremendously for offering the quality articles that he has contributed to this publication.

"Lupin III"

Dear MR,

I am writing to tell you how excited I was to see your article on Lupin III in the Winter 2005 issue of Modeler's Resource. What a coincidence!

You did a great job on the model. I had just finished my little 1:24 scale kit when I saw the article. I do think that the Gunze Sangyo people did a very good job on capturing the figures' likenesses. I have enclosed two photos of my model and even though they are not sharp, everyone who sees the kit is impressed with the detail. I highly recommend building one of these beauties.

Keep up the great work on the magazine. I love it. Thank you. Sincerely, Michael Menache M.D.

- Thanks very much for writing. As you'll notice we've printed one of your pictures. Nice job on the kit.

"Sci-Fi Rules!"

MR

I have to say that I am pleased that you have begun including more and more Sci-Fi-related articles in your magazine. It's nice to see since I'm a big Sci-Fi fan.

I routinely spend time lurking on CultTVman and Starship Modeler boards, but can't get enough of it. I am one of those "weird" modelers who enjoys building figures AND Sci-Fi. Thanks for helping me to get my fix.

Jackson M. Smalley (E-mail)

 We're glad to help and thanks for writing. For those who have not checked out the above-mentioned forums, head on over to:

www.cultTVman.com www.starshipmodeler.com

"New Batman Kits?"

With the new Batman movie heading to theaters in June, what can you tell us about any new Batkits that might be debuting in kit circles?

Thanks! Mike S.

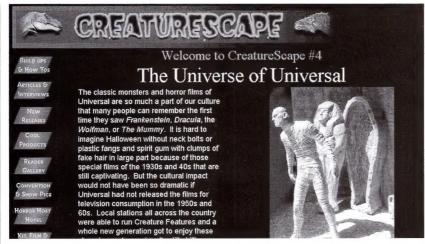
- Besides the fan-produced bust or figure, we know of no licensed Batman kits that will be released based on this upcoming movie release, starring Christian Bale, Morgan Freeman and others. It would be nice, but licensing is very expensive and it's such a risk for any modeling company to produce figure kits, even when it's Batman.

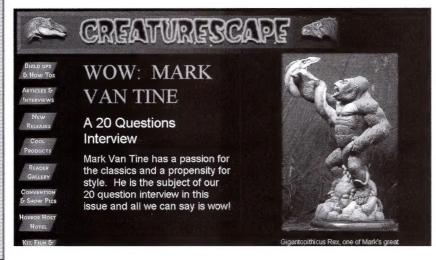
Some wonderful prepainted statues are already in the works and look tremendous! A number of high-quality statues and busts will be available soon, including Christian Bale as Batman, of course, Cillian Murphy as Scarecrow, the new Batmobile and more. We would suggest that you stay tuned to two places for updates:

www.amoktime.com www.batman-on-film.com



S On the S





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kay, we've got a couple more items to bring to your attention this issue folks, so sit back, relax and let's take a gander at an eZine and a book on anatomy!

CreatureScape.com is perfect for the modeler AND web surfer because of all the information at your fingertips. Each issue is chock full of building and painting tips, interviews, reviews and all the rest. Issue #4 (shown) includes the following:

- · Build-up articles on
 - The Mummy Walks (Mummy)
 - The Blood is the Life (Dracula)
 - Wolfie's Wolfman (Wolfman)

- Midnight Stroll (Son of Frankenstein)
- Moonlight Madness (Werewolf of London)
- Standing at the Altar (Bride of Frankenstein)
- Forever Frankenstein (Karloff/Frankenstein Tribute)
- Godzilla vs. Baragon (Godzilla)
- Fishnet Stalkings (Predator)
- River Runner (Dinosaur)
- · Articles & Interviews include:
 - Sculptor Mark Van Tine
 - Greetings, Night Creatures...
 - The Making of An Icon: Wolfman
 - The Universal Monsters
 - A Trip to the House of Monsters

- The Horror Host Hotel
- · Shows & Cons including:
 - San Francisco Godzilla Fest
 - A Quick Tour of Horrorland
- New Kits
- · Kit & DVD Reviews
- · Reader Gallery
- New Products
- · Video Clips
- · Classified Ads

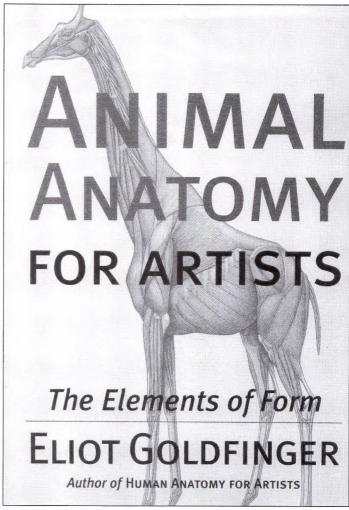
What I like about CreatureScape is the fact that you can pop it into your computer and off you go. You don't need a connection to the Internet because everything is on the disk. However, if you want to go on the 'Net, you can do that as well. With a DVD of course, you don't really need to be concerned with "page count" or the number of color pages vs. black and white pages, like we do with our old fashioned way of doing things - the printed word. That is a big plus when you're doing something like this because editor, Sean Kotz has total control over how things look. how much information goes into each issue and what the results will be. Often, with a printed publication like Modeler's Resource®, you wind up crossing your fingers hoping that everything will come together the way it's supposed to come together. (Fortunately for all of us, our current printer does one bang-up job!)

CreatureScape e-magazine is a publication that publishes four times a year, and from what we've seen, they are very prompt; another plus! If you can't get enough of modeling at its best, then give your modeling a shot in the arm with the jam-packed contents of each DVD from CreatureScape.com. We think you'll be glad you did.

he next item up for review is a book by Eliot Goldfinger. No, he's not a relative from a Bond movie. He's a renowned sculptor and anatomist and he's also developed the anatomy program at The New York Academy of Art. He is also the author of Human Anatomy for Artists. This latest book *Animal Anatomy for Artists - The Elements of Form* is from Oxford University Press and retails for \$50.00 in large hardcover format. It includes 256 pages and was published this past November. ISBN: 0-19-514214-4

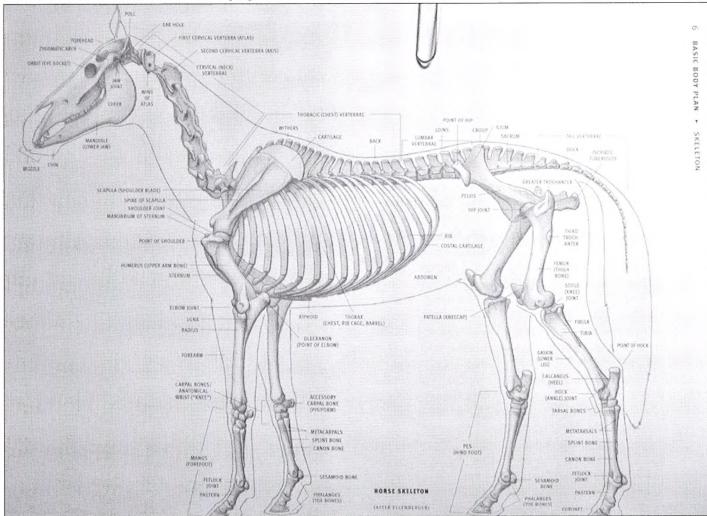
The book is made up of seven sections or chapters, followed by an Appendix, Photography Credits, a Bibliography and an Index. Mr. Goldfinger's Introduction includes the use and definitions of basic terminology. The seven sections are:

- Basic Body Plan (General Overview)
 - Axes & Volumes
 - Skeleton
 - Joints
 - Muscles
- Individual Muscles (Attachments, Actions & Structure)
 - Face & Head
 - Neck
 - Trunk
 - Front Limb



- Rear Limb
- Four-Legged Animals (Skeleton & Muscles)
 - Horse
 - Ox
 - Dog
 - Lion
- Four-Legged Animals (Skeleton & Superficial Muscles)
 - Cat
 - Bear
 - Deer
 - Giraffe
 - Camel
 - Hippopotamus
 - Pig
 - Rhinoceros
 - Indian Elephant
 - Rabbit
 - Sauirrel
- Animals with Limb Variations (Skeleton & Superficial Muscles)
 - Kangaroo
 - Sea Lion
 - Gorilla
 - Human
- Miscellaneous Animals (Skeleton)
 - American Bison
 - African Elephant

On the Shelf...Continued from page 9



- Tapir
- Giant Anteater
- Fruit Bat
- Dolphin
- · Birds (Skeleton, Muscles, Feather Patterns)
 - Skeleton & Muscles
 - Feather Patterns
- Appendix
 - Horns & Antlers
 - Veins

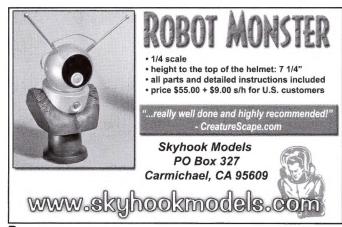
What seriously impresses me about this book is the amount of quality drawings and photographs! There is nothing left up to the imagination. Now, I'm not a sculptor, so someone might be able to come along and point out something that's missing, however, even from my limited vantage point, I think they would hard-pressed to accomplish that. The drawings are extremely clear and detailed with all the labeling included for all parts of the animal showcased.

I would think that for the serious sculptor, this book (along with the one on human anatomy) would be required reading.

In the example shown above, the illustration is from the Basic Body Plan chapter, but later on in the book the horse is dealt with in much more detail, showing highly detailed charts and illustrations of the horse's basic skeletal struc-

ture, with a fully detailed illustration of the horse covered with deep muscles, then superficial muscles. The same horse is shown from the front, back and top, including its skeletal and musculature structure. Cross sections are also included as are silhouettes of different horse breeds, indicating proportion. This is done with each animal that the author chose to highlight. Since this book was essentially produced with animals in mind, there is only a very small section on the human anatomy, which includes one full nude of a woman.

There is some absolutely cool stuff here. Sculptors, add this to your arsenal! www.oup.com











glued down with their Scenic Cement (photo 9).

The lamppost was created from the spare parts box using a length of styrene tube, a leftover arm from a resin Mech kit, a 1/24th scale hubcap, an acrylic ball and some other unknown widget (**photo 10**). I painted it with Testors Metalizer "Magnesium," then weathered it with Detailer "Black." I added rust streaks with craft acrylic by simply applying a small dot of Ceramcoat "Georgia Clay" where I wanted the rust to be. Then I dipped the same brush into water and went back to the dot and streaked the paint downward. The acrylic ball was primed white and weathered from the top by applying dark brown chalk pastels sealed with a light misting of Dullcoat (**photo 11**).

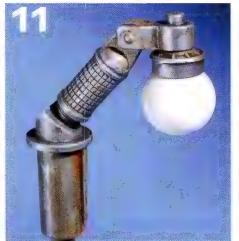
The kit includes a bottle for Bender to drink from, but I decided he had been standing there a while, so I made two more bottles to add as empties to the base by turning some scrap resin on my lathe (**photo 12**). After priming the bottles, I cut a very small square of tape and used it to mask off the label. I sprayed each one a different color (figuring he is not brand-specific). I detailed the labels with a very fine drafting pen (**photo 13**).

Building this kit was a fun diversion from the usual monsters and SF hardware.

Get yours from CultTVman at: http://culttvman.net/

Scale Equipment Limited www.seltd.net Woodland Scenics www.woodlandscenics.com









13 • Spring 2005





First of all, I must apologize for having taken so long to get the last parts of "Modeling Basics 101" out. Other projects crowded out these installments of the series and I had some of that annoying non-modeling stuff of life to wrestle with too. But finally, we're all together again to finish Revell-Monogram's reissue of the 1966 Aurora model kit of Robin, the Boy Wonder. The previous installments in the series appeared in Modeler's Resource® issues 48, 49, 50, 51 and 52.

We began by opening the box, checking the parts and preparing them for assembly. Along the way we looked at the most useful tools for this job and also at the variety of adhesives available with which to assemble the model. Once the basic assembly had been completed, we considered the best way to deal with the seams between the parts, the fillers required for the job and the tools we'd need to smooth over the seams. We looked at a few ways to go a little outside the box to add detail to the model without too much effort. Then we prepared the model for painting.

At the end of Part 5 of this series we left the model with a coat of Krylon Gray Sandable Primer applied to the various subassemblies. The primer was sprayed on from a can, the hazards and safety concerns of which were discussed in that article. If you haven't read Part 5 before, please do so before you spray paint. The safety tips given there could be invaluable to you.

In Part 4 I mentioned that when handling the model prior to painting, it's a good idea to wear rubber gloves when handling the model during the painting stages. They keep the oil and dirt from your fingers off the surface. These contaminants can interfere with the adhesion of the paint.

To The Spray Booth, Robin!

In Part 5, spray cans were suggested as about the quickest and most convenient way to apply paint to large areas. Now that the assemblies had been primed, I could proceed to the color coats.

It's usually best to spray a model from the inside out - that is, from the most recessed features to the outermost areas. As a rule, it's better to apply the lightest colors first because they are easier to cover with darker colors rather than vice versa. These were the main principles that guided me as I sprayed the first color coats on the model.

I wanted the colors on the Robin figure to look bright, so I began by spraying the figure assemblies with a couple of light coats of flat white. This allowed me to apply fewer color coats to achieve those bright colors; I'd have needed much more to cover the dark gray primer. (Frankly, I should have used a white primer on the figure to begin with...duh!).

Robin's cape was painted yellow, the lightest color, first. I found an almond color that seemed about right for his youthful flesh tone, so this was sprayed next. You'll notice that some of these light colors got on adjoining areas (**photo 1**). Darker colors later would cover these features, so I didn't bother with paint masks at this stage.

I didn't like the color scheme suggested by the instructions that came with Revell-Monogram's reissue of the kit, so I went with the original Aurora instructions. They indicated that the control panel board and base were to be painted gray and the two





3) Assemblies with second color coats applied







4) Trunks base coated green. 5) Brush drawing wash up side of yogurt cup. 6) Trunks with black wash applied. 7) Dipping into paint in bottle cap. 8) Brush wiped on paper. 9) Trunks with green drybrushed.







electronic boxes, dark gray. I sprayed all these elements flat black for starters. The control panel board was painted silver over the flat black undercoat. Eventually the board, boxes and floor would have the gray shades mentioned above, but I got there by various means.

The Model Behind The Mask

I let the first applications on all the assemblies dry overnight for the flat paints and a few days for the gloss colors, to allow them to cure completely. (To save space here, just remember that I always allow any paint or glue applications to dry, cure, set, or whatever, before proceeding to the next step. Patience is one of a modeler's most important tools!) Now I needed to apply a second color alongside the first ones on several of the assemblies. In Part 4 of this series we examined the many kinds of masking materials that prevent one color of paint from being covered by the next color being sprayed.

Different kinds of these masking materials are better suited for different jobs than others, but there's no single material that works for everything. One thing that all masking agents seem to have in common is that the longer a mask remains on a model the firmer the grip of its adhesive can be. Therefore it's best to remove the mask as soon as it can be done without damaging the paint.

The first area I masked was the cape and collar from the upper torso assembly. Robin's collar had fairly simple, straight edges because the portion of his vest on which the collar lay was pretty flat. So I masked the collar with blue painter's masking tape. It was too wide to smoothly cover the collar or follow the compound curves of the torso. So I stuck a length of the tape onto a piece of glass, then cut the tape lengthwise into strips about 1/4"

wide. This made it flexible enough to get around the curves where the cape met the vest.

Once I'd established the line of demarcation between the yellow cape and red vest, I covered the rest of the cape with a piece cut from a plastic grocery bag. There was no need to use expensive masking materials to cover the larger areas of the model. I just wanted to keep the next color off them, so anything that would separate the colors would do (photo 2).

Where I could I masked off all the matting surfaces of the subassemblies. Paint on these areas could have prevented the cement from working properly. I might have just scraped paint off the matting surfaces (and did, in some instances) before applying cement, but that would run the risk of damaging my paint job. Now it was time to put the paint cans away and break out the paint brushes (**photo 3**).

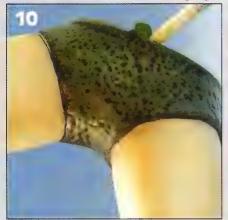
Washing Day

An actor has to project his features across a theater by exaggerating the contours of his face with makeup. To do this, the shadows and highlights on his face must be delineated with greasepaint. Otherwise the flat lighting on stage and the distance between it and the audience would "wash out" the actor's features, making his performance less effective.

A scale model needs to be treated in a similar manner, for similar reasons. Its small scale makes its details hard to see the way distance does (in 1/8 scale, for example, a figure seen from only a foot away appears as it would if the full-size subject were eight feet distant). Most room light is so flat and non-directional, it flattens the textures on the model's surface.

The basic applications of paint I'd applied so far did nothing to bring out the details and textures on Robin. At best the model

Robin...Continued from page 15









10) Trunks with highlights drybrushed. 11) Painted electronic control board and electronic boxes. 12) Scraping chalk over sandpaper. 13) Application of chalk to Robin's head. 14) Base subassemblies painted. 15) Photo of tape being pulled back off model.

had a toylike appearance. So the next step was to apply a few basic techniques which enabled me to exploit the best features of the model and give them greater depth.

Robin's green trunks, with their highly textured surface, provide a good example of how much could be done (**photo 4**). To begin with, I wanted to darken the recessed detail. For this I mixed up a batch of thinned flat black paint, called a wash.

A wash must always be made from the solvent that is specific to the paint that is being thinned. That means water or their specific thinners for acrylics, mineral spirits for most oil-based paints, etc. The idea is to get the paint thin enough to allow it to flow into the recesses of the surface details and darken them. The tricky part is to keep the wash from being so thin that it doesn't darken the details enough, or so thick that it ends up merely painting the model black.

At this point I should mention that there are concerns about whether the wash should be made from the same kind of paint as the color coat over which it is to be applied. The problem is that the solvent in the wash might loosen the underlying color coat. That could cause the base color to mix with and muddy the wash. Many modelers contend that a water-based wash should be applied over an oil-based color, or vice versa.

My experience has been that as long as the base coat has been allowed to dry thoroughly - at least overnight - then a wash of the same kind of paint can safely be used. The wash must be applied quickly and with as little scrubbing with the paintbrush as possible. Otherwise it may indeed disturb the underlying paint. On the other hand, using the same kind of paint for the wash and the base coat eliminates any possibility of a bad reaction. That can occur when acrylics are used with oil-based paints. I just stick

with oil-based paints; experience will help you decide what works best for you.

I made the wash for Robin by pouring some clean mineral spirits into a plastic yogurt cup; a little thinner goes a long way for this. Next I used a disposable plastic eyedropper (which are made by Testors among others and are available at many hobby shops) to drop the flat black paint into the thinner. I checked the opacity of the wash frequently by brushing the paint up the sides of the white plastic cup (photo 5).

Once I thought I had it, I brushed the wash onto the trunks. It stained them to a dark, blackish-green. (Actually, I got the wash on Robin's trunks a little too dark - **photo 6**.) I went on to wash the gloves, shirtsleeves, tunic and the control board panel (which had been basecoated with silver). The flat black wash was not applied to the yellow cape.

Although I used black paint for the wash I applied to Robin, other colors can be used. For example, dark brown would look good over a tan base and a wash doesn't have to mean a dark color applied to a light one, either. A wash of light red-orange applied to a dark steel color will create a very convincing effect of "rust."

How Dry Was My Brush

I had darkened the recessed areas of the model. Now the next step was to restore the colors of the raised areas, although I actually wanted to highlight the raised areas with lighter shades of the base colors. These effects were achieved with a technique called drybrushing. Tiny amounts of flat paint (gloss colors don't work with this technique) were lightly applied to the higher features of the surface with a paintbrush which had almost no paint on it. Only the raised areas received the lighter colors of paint, leaving the wash-darkened recesses intact.

This process would be hard on brushes, so I used an old, short-bristled one. The procedure was to get only a little paint onto the end of the brush. To do this I shook up the paint, removed the



16) Fitting the feet/legs to the base. 17) Close up of model with various clear finishes applied.

cap and placed it upside down on top of the bottle. I dipped only the tip of the brush into the little puddle of paint that the shaking left on the inside of the cap (**photo 7**). A ring of paint got deposited on top of the cap - a bonus, since this would identify the color in the bottle after the cap has been replaced.

In order to remove excess paint, I scrubbed the brush onto an absorbent surface. Rags or paper towels are okay for this but can leave lint on the brush, which might get transferred to the model. I like to recycle paper that has been printed on one side - why waste the perfectly good unprinted side? (Bad computer print jobs and junk mail letters are good sources for this.) I brushed back and forth with sort of a sweeping motion until there appeared to be little or no paint left on the brush (photo 8).

Most often I brush in one direction over the surface I want to lighten. What direction I follow is determined by the fall of overhead lighting on the model; I want to enhance it, not fight it (although I have seen models where special effects were obtained by painting them as if they were lighted by a light source from some other direction).

If I'm drybrushing properly, the raised portions will pop out against the recesses. Too much paint on the brush will leave streaks on the surface. Sometimes it takes several drybrush applications to get the full effect. Also it's often necessary to let a coat dry hard before drybrushing more, because the brush can actually scrub off the previous application. (Robin's trunks got a little shiny because the brush actually buffed the paint.)

Eventually I got the base color restored - that is, the green color was back with dark green recesses (**photo 9**). To emphasize the three-dimensional contours even more, I mixed a highlight color by adding white to the basic green. I also mixed in a bit of yellow to keep the lighter green from having a frosty look, which white alone might have given. Then I repeated the drybrush process, hitting only the areas I wanted to stand out in the sharpest relief (**photo 10**).

If I had overdone the highlights, I could've dulled them down by drybrushing with the base color, or even reapplying the dark wash. Frequently I have to seesaw between lighter and darker colors until I attain the effect I want. That's okay, because the complexity of all those colors adds to the realism of the paint job.

I treated the rest of Robin's costume using wash and drybrush techniques, except for his cape and boots. The cape we'll discuss shortly. The boots were left gloss green, to represent a tough, flexible material. The "automatic" effects of the wash and drybrush techniques made a big difference in Robin's appear-



ance, but I still had to do a lot of detail hand painting as well.

Heavy Metallics

Metallic paints work a little differently than other colors. They generally look best if applied over a flat black base. You can also apply a black wash over a metallic base, then drybrush as above. Just by way of illustrating the different effects you can get, I painted the small electrical boxes flat black. Then they were drybrushed with Testors Gunmetal (a dark metallic gray), followed by highlighting with silver.

Silver, you'll recall, was sprayed on the control panel board. I applied the same flat black wash to it that I used on Robin's costume (it's often useful to mix a large batch of wash at one time, but not so much that you can't use it all in a day or so because the thinned paint deteriorates quickly). When dry, I drybrushed with more silver, then highlighted with aluminum, which was a lighter metallic color. A final coat of clear flat dulled the metallic appearance, leaving the control panel board and electronic boxes the shades of gray I wanted (photo 11). They still had a little metallic sparkle that contrasted nicely with the dull gray floor.

The same techniques I've mentioned here will work for other metallics like gold or copper, too.

Holy Powder Puff!

Up till now, I'd been working on inanimate features of the kit. Robin's skin tones needed to be handled with a little more subtlety than hobby paints could provide. Therefore, I switched to a different material to color the flesh tones: chalk pastels.

These pastels are artists' materials that come in a variety of vivid colors. They can be expensive, but it isn't necessary to get the top-of-the-line chalks. If you hunt around at crafts stores that carry art supplies, you should be able to find a bargain. I found an off-brand set of twenty-four colors for twelve dollars that has lasted me for several years.

Robin...Continued from page 17

The painted surface on which the chalks are to be applied must have a flat finish. This provides the "tooth" - a slightly rough surface - which holds the chalks in place. So I sprayed Testors Dullcote over Robin's flesh, to cut the gloss of that almond base. A few light applications gave me the dull finish I needed.

These chalks are very easy to work with; you just scrape a piece over a piece of sandpaper, then apply the powder to the area you want with a dry paintbrush (**photo 12**). It's possible to mix custom shades, as I did for Robin, to create just the hue you want. If you make a mistake, the chalk can be washed off with soap and water.

Photo 13 shows the flesh tones completed on Robin's head. What was going on with his hairline, you ask? I eventually filled his hair in with paint, but once again hobby paints couldn't do a very good job of creating the subtle transition I wanted at the hairline. So I used the chalks to blend Robin's black hair into his skin. This created a much more lifelike appearance than simply painting a hard black line would have done.

While I had the chalks out, I also used them to color Robin's cape. The flat, smooth areas would have been difficult to color with wash and drybrush techniques. Plus the chalks usually work better over lighter colors. To "fix" the chalks to the paint surface, so the powder doesn't get rubbed off, requires a spray of a clear finish. The clear application can make light chalk colors fade or disappear altogether. This is another area where experience will be the best teacher, knowing how much to overcompensate the chalk to allow for the effect of the clear coat.

A Sticky Situation

I hand brushed the details of the base elements (**photo 14**). (Notice that the "glassware" has been painted to match the portions of the model behind them. That's about the best way I know of to make a solid plastic part represent clear glass.) Now it was time to assemble the figure.

First I had to get the paint masking off, so back on went my rubber gloves. I used tweezers, the tip of my hobby knife and whatever else it took to get up all the masks. As I painted I was careful to remove the masks as soon as I thought it was safe to handle the model. This helped prevent the removal process from pulling up the paint. Where I used tape I pulled slowly, with the back of the tape parallel to the surface of the model (**photo 15**).

I used tube glue to assemble Robin because it was easy to

control and dried slowly, so I had time to adjust the assemblies as needed. First I glued the torso and legs assemblies together, since they were keyed for a specific fit. Taking my time, I cemented the feet to the legs assembly, adjusting the fit to the base elements that had been set in position (**photo 16**). Once the cement had set up I attached Robin's arms, referencing their fit to the position of the legs on the base and the grip of the hands on the control panel board switch. The head went on last.

Clearly A Good Idea

When the figure's glue joints were completely dry, it was time to apply clear finishes. These sealed and protected the paint - particularly the fragile chalk colors - and created a realistic sheen on the various features of the model. To begin with I sprayed Dullcote over everything. Most areas of this kit required a flat finish.

The next application was Testor's Clear Satin finish. This I applied with a paintbrush to areas that I wanted to have a slight sheen: Robin's gloves and belt. The satin finish imparted a leathery look to these items.

For a higher gloss, I switched to Future Acrylic Floor Polish. This stuff is great - it doesn't react with hobby paints, is quite inexpensive and can be cleaned from paintbrushes with soap and water. It takes about half an hour to dry. The more coats you apply, the glossier the finish. You can also mix it with flat acrylics for a semi-gloss appearance.

I used a single application of Future on Robin's hair to give it a nice shine; more coats would have made it look oily. Future also went on the switches on the electronic apparatus to give them a metallic shine. I frothed it up with my paintbrush and applied it to the spilled chemical details to make them look wet.

For the highest gloss I used Testors Clear Top Coat, which I applied to the glassware. One or two coats gave them a truly glassy appearance. Two-part epoxy resin can be used for the same purpose, but it's much thicker and very tricky to use (**photo 17**).

Okay! We're coming down the home stretch on Robin, the Boy Wonder. The LAST installment of "Modeling Basics 101" is coming as we get to "The Big Finish".

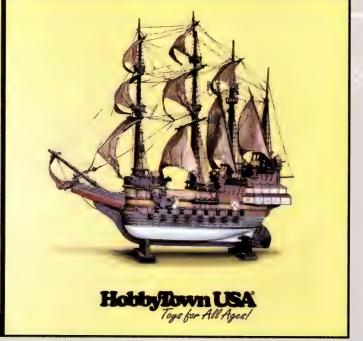


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Q: I can't find any model clubs in my city. I read where they are fun and you can learn a lot from them but I don't know how to find one to join. How do you know if there is one near you and

you can't find it?

Greg Phillips PA

A: Modeler's clubs can be a truly rewarding experience that genuinely do help us learn different techniques. They provide an overall fun evening or two a week in some cases, and other times, full days are spent with fellow modeling fans in the persuit of exchange of ideas or just having a social atmosphere to work on pieces.

I'm assuming you have asked about model clubs at any hobby shops that may be in your area. Did you try a Google search for parameters of the words "model club" and "your city" (without quotes)? That would be how I would approach the situation.

If you still can't find one, why not start one yourself? If you are a minor, get an adult to assist you in putting an ad in a newspaper to the effect that you are looking for other modeling fans in your area to start a club. You may have to start off slow with only a couple others, but a hobby like this generates it's own publicity. If you get one going, notify a local paper and they may just want to do a public interest story on your club. Especially true if you have examples of finished pieces to show. You may also want to start a web site about your club. I would suggest going to www.angelfire.com as they allow free sites and have an easy user interface. On the site you could list the members and each could have their own page to show their work. You could also keep a log of club events or meetings...or even a blog. Don't forget to get a free e-mail account somewhere (I'm partial to www.linuxmail.org) and set it up on the site for others interested to contact you. Don't use a home address as it will be a spam magnet and no one needs that.

So what could be more fun than joining a model club? Building one yourself! See the connection between doing that and building up a model? Best of luck in your quest!

Q: Hey Steve!!! You really created a monster when you turned me onto modeling! But I just bought an airbrush cuz I wanted to get a really professional look to my work. I can't seem to get the right ratio of paint to thinner for it. What's with these instructions I read about ratio? My airbrush only spits out globs!

Richard A.

A: Hey Rich! Glad to hear the modeling bug has done bit ya! (I knew you had it in you all along!) And ain't it glorious to own a little 3-D piece of a favorite movie???!!!

The following applies both to acrylic paint using water as a thinner, and enamels using your choice of formulated thinner.

The thing is, as in a previous answer, everything depends on shelf life of a paint. They thicken with age, and as stated before, we have no idea if a jar of paint we buy just left the factory or if it has been sitting on a hobby shop shelf for a year. So I always start with a half and half mix of paint to water (for acrylics) or thinner (for enamels) and do test sprays on a piece of old newspaper. You need to get a feel for every single jar of paint you own when airbrushing. This is essential, hands

down no kidding! You may have satisfactory results with improper mixes for the airbrush, but testing your mix before hitting the actual model is going to take your experience from creating a good paint job to creating a SENSATIONAL showstopper!

The general rule of thumbs is to mix into your paint the desired thinner to make it drip from a toothpick as ink would: very thin viscosity. Then test spray it. In my finishing articles, I have always tried to accentuate how important it is to test, test and retest paints before application to models. We all have an instinctual "vision" of how we see a finished model. There is, contrary to popular opinion, no instinctive "talent" involved in realizing the finished job. It's all about learning techniques. Like math or history or science, it's just like school.

As for extreme "spitting," the problem would most likely be moisture in the line. Even if the air feels dry to you, moisture can collect in the hose between compressor and air brush. The answer is to get a hose with a moisture trap installed in it. These naturally cost more than standard hoses, but they are a must have for anyone serious about airbrushing. Ask at your hobby shop if you can special order a hose with the moisture trap if they don't carry them or order a catalog from the manufacturer of your airbrush and order one. Also, you might try the manufacturer's web site to find exactly what you need and possibly order on line?

Q: My dad bought me models for a few years and I am only 12 years old. I like your magazine very much. My dad buys me Modeler's Resource and I want to be a good model painter. I can't do drybrushing. You make it look easy and it looks super when you do it. I just make a mess and it looks really bad. I have dry brushes like you say to use. What do I do to make nice drybrushing?

Tony Caravello

A: Hi Tony! First of all, I am only a writer for Modeler's Resource and do not own the magazine...but I'm certain Fred enjoys the comments of a youngster!

Don't beat yourself up! I was only 8 or 9 when I entered modeling and I'm old enough now to be your grandpa! You can and will get drybrushing down with a little practice...I promise this!

Here's what I want you to do. You know the part where you have dipped your brush into paint and then wipe it off on newspaper or paper towel? Well, keep wiping the brush until you don't see any more paint on the paper towel or newspaper. Your problem is that you are trying to drybrush with too much paint still on the brush. If you take more paint off the brush and then brush it over the raised areas of a model, you then see how the paint is magically still there on the brush and creates that airbrushed look. If it isn't intense enough, you can always do it a second time to make the color deeper.

I just know you are going to get this right when you take more pain off the brush than you are doing now! Your Modeling Buddy...Steve

Write to Steve at: troubleshooter@linuxmail.org



Videos, DVDs & Kit-Related Media

COMING TO YOUR...

Contributors this Issue: Scott Marsh

Loyal Trek fans got some bad news in January when it was announced that UPN had canceled **Star Trek: Enterprise**. For many followers of this series, the news was especially disappointing as the consensus seemed to be that the show had improved dramatically during its fifth season. Well, here's some good news for you Enterprise fans...**Star Trek: Enterprise - Season 1** is due on May 3 from Paramount Home Video. This 7-disc set will include all 26 episodes in anamorphic widescreen video with Dolby Digital 5.1 and 2.0 audio (plus English subtitles and closed captioning), along with audio commentary on Broken Bow (the series pilot) by producers Brannon Braga and Rick Berman, text commentary on Broken Bow, The Andorian Incident and Vox Sola by Michael Okuda and Denise Okuda. The set will also include deleted scenes, Enterprise outtakes and 7 behind-the-scenes fea-

turettes including: Creating Enterprise, O Captain! My Captain! A Profile of Scott Bakula, Cast Impressions: Season One, Inside Shuttlepod One, Star Trek Time Travel: Temporal Cold Wars and Beyond, Enterprise Secrets and Admiral Forest Takes Center Stage. The total running time for the set's episodes is a little over 19 hours. As with previous Trek DVD sets, there may be a Best Buy/Media Playexclusive bonus disc included from those outlets. Expect more audio commentaries, deleted scenes and other extras on Seasons Two, Three and Four when they're released later in 2005 - the official dates are July 12th, September 6th and November 1st, respectively. Don't give up hope just yet, Enterprise fans. As this article goes to print, there is a concerted and enthusiastic effort by an organized fan base to have UPN reverse its decision, or to have the series picked up by another network. So stay

I don't believe I've had a more perfect movie-going experience in the last year than when I took my little girl to see Pixar's The Incredibles. As the 40-something parent of a 5 year-old daughter with whom I share a great appreciation for the Superhero mythos, I can't think of anyone better than writer/director Brad Bird (The Simpsons, "The Iron Giant") to give us a great animated entertainment that we could both relate to as well as enjoy. For her, it was all about kid empowerment and what it would be like to have the coolest Mom and Dad in the world. For me, a great story about the inevitable compromises of middle age, the marital stresses of parenthood and the attendant yearning for the past glories of youth and an era when the difference between right and wrong was just a little clearer. Wrapped around that is a thrilling action/adventure/ comedy visually grounded in the retro-Sixties look of Silver Age comic books and the early James Bond movies. Speaking of Bond, the musical score by Michael Giachinno out-Bonds Bond, in my opinion (it's a sin the musical score was overlooked by the Oscars). This gem of a movie offers great little touches and references throughout - a super criminal early in the film who is a cross between The Joker and Marcel Marceau - a humorous monologue on the impracticality of superhero capes by the Coco Chanel/"Q"- like designer of The Incredibles' super-suits (voiced by Bird

himself), to another super criminal cameo at the end - a cross between Marvel's "The Mole Man" and Tim Burton's subterranean take on "The Penguin" in "Batman Returns." Add to that wonderful voice characterizations from Craig T. Nelson, Holly Hunter, Wallace Shawn, Samual L. Jackson and Jason Lee and - of course - Pixar's incomparable character design and CGI animation and you've got another winner that ranks right up there with Toy Story and Finding Nemo. On March 15th, The Incredibles Widescreen 2-Disc Collectors addition is scheduled to hit video store shelves everywhere. Extras in the 2-disc set include: "Jack-Jack Attack" - an exclusive all new short film, "Incredi-Blunders" bloopers and outtakes, Deleted scenes - including alternate opening, top secret files on all the Supers including new characters, Pixar Animation Studios short film "Boundin", a Making of The Incredibles featurette and

If you're a haunted house fan, then "FOR GOD'S

SAKE, GET OUT!" and head to the nearest video store to

grab your copy of The Amityville Horror Collection due

level of this particular outing. That pesky real estate agent

does it again and this time the house is sold to journalist

John Baxter (Tony Roberts), who takes up residence in

order to prove that the legends about the house are bunk.

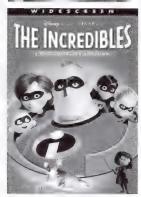
Soon enough his daughter dies in a mysterious boating

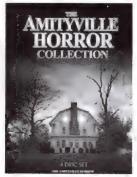
accident and her ghost starts haunting the house. The

cast includes Tess Harper, Candy Clark and a very young

to arrive on April 5th. This 4-disc set from MGM Home Video includes the original The Amityville Horror (1979), as well as it's two theatrical sequels - Amityville II: The Possession (1982) and Amityville 3-D (1983), as well as some as yet unlisted extras. The Amityville Horror was based on the supposedly "true story" of the Lutz family who move into their Long Island dream home only to discover that it is possessed by the spirit of a young man who murdered his own family in the house years before. From my memory, the book by Jay Anson was much creepier than the movie - which isn't helped by the wooden performance of James Brolin as the family patriarch, or by Rod Steiger's hammy performance as the priest who is charged with "cleaning" the possessed house and who ends up blinded and half insane as a result. The moral of this film? Never trust a real estate agent who offers you a house with a basement that has a stairway to Hell. Amityville II: The Possession was actually a prequel to The Amityville Horror. This installment tells the "true" story of the Montelli Family (Burt Young of "Rocky" fame plays the family patriarch this time out) - who apparently had the same lousy real estate agent as the Lutzes. The problem this time is that the home was built on an old Indian burial ground (where have we heard that one before?) and before you know it little Sonny Montelli makes like a demon and starts knocking off the extended family. James Olson and Andrew Prine appear as the priests who are inevitably called to deal with this demonic dilemma and Danny Aiello III makes an appearance as "Removal Man 1"(!?). The final sequel was Amityville 3-D and that title alone should give you an idea of the quality







Meg Ryan as a hot-stuff bad girl who has the best line in the movie - "Did you know that ghosts like sex?". Well, no, Meg - but we'll take your word for it - maybe that explains the restaurant scene in When Sally Met Harry. It's doubtful that this DVD will be offered in true 3-D as the process is headache-inducing on home video. All three titles will also be available individually. A remake of the original movie is now in post-production.

Sick! Sick! Sick! Florida based Drive-In Auteur Herschell Gordon Lewis virtually invented the "Gore" genre in the early Sixties with the movies "Blood Feast" (1963) and "2000 Maniacs" (1964). The graphic violence in those films was incredibly shocking for its time - featuring in-your-face depictions of decapitations, dismemberments, and mutilation in throbbing color, but while many moviegoers were horrified, both titles were box office hits and established a low-budget formula that Lewis would exploit into the 1970s. Something Weird Video recently released "The Herschell Gordon Lewis Collection" featuring 6 of the splatter-meister's later titles including "A Taste of Blood" (1967) - Lewis' modern take on the Dracula legend featuring a stripper named Vivacious Vivian and a vampire hunter named Howard Van Helsing, "The Gruesome Twosome" (1967) - a "comedy" in which an imbecile named Rodney scalps young women for his wigmaker mom, "Something Weird" - a relatively bloodless tale in which a man disfigured in an electrical accident develops ESP, takes LSD and falls in love with a beautiful young woman who, in reality, turns out to look like Witchipoo from H.R. Pufnstuf and "She-Devils on Wheels" (1968) - featuring a female motorcycle gang called The Man-Eaters who choose men from a "studline" and battle hot-rodders with chains. In this one, a girl

named Honey-Pot is initiated during an orgy and a character named Joe-Boy gets decapitated. Lewis pushed the envelope even further with "The Wizard of Gore" (1970), a story featuring Montag the Magnificent, a magician who dispenses with the "art of illusion" altogether. His comely assistants are variously decapitated by a guillotine, cut in half with a chainsaw - and you don't even want to hear about the sword-swallowing act. Lewis' final film was "The Gore Gore Girls" featuring more sex and viscera than previous efforts and slapped with an "X" rating when it was released in 1972. Strippers working for nightclub owner Henny Youngman (!) are murdered in various ways too sick to describe, but suffice to say - Lewis went out with a bang with this final effort. Is this kind of material your cup of tea? Well, if you're a fan of schlock cinema and have an interest in "Z" budget filmmakers like Al Adamson, Ted V. Mikels, or Ed Wood - Herschell Gordon Lewis earned his place at the exploitation table by creating a bloody new film genre - and while the gore is shockingly graphic, Lewis's no-budget effects were largely accomplished with mannequin parts, Karo syrup and leftovers from the local butcher shop. The overwhelming shoddiness of the filmmaking and the crudeness of the effects negate any real revulsion for the modern-day viewer and Lewis' oeuvre will likely be appreciated by lovers of truly bad cinema. This six-disc set includes commentary tracks with H.G. Lewis and David F. Friedman, trailers and some bizarre short subjects including "Biker Beach Party" and "Wigs-O-Rama."

And now, boys and girls - return to the thrilling days of yesteryear with the amazing action-packed serial adventures of Batman and Robin!!! Expected on March 22 from Columbia Tristar Home Video is Batman and Robin: The Complete 1949 Serial Collection featuring all 15 chapters of the B&W serial in a 2-disc set. The Columbia serial pits the Dynamic Duo against a hooded arch-villain called The Wizard, who perpetuates several diamond thefts in order to fuel his traffic-controlling "Remote Control Machine." Of course, by Chapter 15, Batman & Robin - aided by ace reporter Vickie Vale (Jane Adams) and Police Commissioner Gordon (Lyle Talbot), have unveiled The Wizard's secret identity and thwarted his dastardly scheme, making the streets of Gotham City once again safe for it's law-abiding citizens. By the late 1940s, the chapter serial as a genre was on its last legs - and it shows in the budget constraints Columbia exercised here. Indeed, this 1949 effort makes the 1943 Batman serial with Lewis Wilson look like Citizen Kane by comparison. Robert Lowery makes a decent enough Bruce





Wayne, but nobody could convincingly portray The Caped Crusader in the outfit he's forced to wear here. The Columbia costume department apparently had a budget of \$110.00 for this serial and the overweight Lowery has to tip his head back every so often to see properly through the misaligned eyeholes in his cowl - which also features "ears" that stick out at right angles, making him look more like Bat-Mite than he does The Dark Knight Detective (the ears on the cowl do fold down for easy storage in the Bat-Cave file cabinet however - nifty feature!). 25 year-old Johnny Duncan was a bit long in the tooth to portray the teenaged Robin and wears a dime-store Halloween mask and a black cape. The remaining \$10.00 in the costume budget was spent on The Wizard's hood which actor Leonard Penn has to constantly adjust in order that he can see through his equally misaligned eyeholes. The Batmobile is a two-tone Mercury convertible. Nobody ever makes the connection that Batman and Bruce Wayne drive the same model car and that it even has the same license plate number!!! Almost all of the scenes are shot in broad daylight and the plotting, dialogue and action sequences all leave much to be desired. Still, Batman and Robin is fun to watch and hoot at in an MST3K kind of way, and if you're a Batman movie completist like I am, you'll probably want to place this one on your shelf right next to the Schumacher version of the same name - and be thankful at least that the Columbia costume department couldn't stretch their budget to include nipples.

And speaking of costumes and, um ... breastplates, Wonder Woman: The Complete Second Season is expected from Warner Home Video on March 1st. This 4-disc set includes all 22 episodes from the 1977-78 sea-

son of the series after it moved from ABC to CBS and updated the character's time period from WW II to the present day. These changes are accomplished in the 90-minute pilot episode The Return of Wonder Woman - in which the splendid Lynda Carter returns as the star-spangled heroine and convinces her mother, the Queen of the Amazons (Beatrice Straight), that she must once again go into the outside world to help protect civilization from its enemies as well as the secret of Paradise Island and its ancient culture. Beginning with this episode. Wonder Woman/Diana Prince was the only character that would remain from the World War II-era first season. Lyle Waggoner's character now became the son (!) of Major General Steve Trevor from season 1 and all other recurring characters were new. This episode also introduced the regular character of Joe Atkinson, played by Norman Burton. He would serve as Steve and Diana's boss at the IADC until Steve was promoted later in the season. With the second season, some subtle changes were made to Wonder Woman's costume from the World War II-era episodes, including it's added ability to change into an underwater diving suit or a motorcycling costume with a mere twirl of Ms. Carter's divine frame. Wonder Woman's invisible plane was also updated to a more modern appearance. The Season Two episodes feature guest appearances by a roster of 70s-era players including Frank Gorshin, David Hedison, Jayne Kennedy, Martin Mull, and Rick Springfield! Extras in this package include the documentary Revolutionizing a Classic: From Comic Book to Screen. There are rumors of a modern big-screen Wonder Woman in the works, but it's hard to imagine another actress who could adequately fill Ms. Carter's legendary, um...boots!

Robert Aldrich's Whatever Happened to Baby Jane (1962) spawned a small sub-genre of lurid "B" movies in the early to mid-Sixties featuring female Hollywood stars of the 1930s and 40s whose careers had cooled considerably as they entered their later years. These movies were often shot in black and white and the storylines frequently revolved around a matronly female character - often isolated, sometimes emotionally unstable - who is put into mortal jeopardy through the evil designs of others and who must fight back using her wits in order to survive ... or not. These films also often employed "shock" effects that put them solidly into the same cinematic "horror" category as Alfred Hitchcock's Psycho. This fascinating genre includes Aldrich's Hush ... Hush Sweet Charlotte (1964) starring Bette Davis and



his issue we're highlighting a number of high-end tools and accessories from the company that is known for quality - Dremel.

First up is the **Dremel Flexi-Shaft Attachment**, #225. Easily gain access to tight spots, nooks, crannies, corners and other hard-to-reach places with this lightweight tool. Add the Flex-Shaft Attachment to a corded rotary tool, or the new 9.6V Cordless MultiPro®, or the Scroll Station that we highlighted in our last issue's "Goodies & Gadgets" as well as this issue's Spider-Man vs. Hulk article!

The flexible, 36" shaft attaches easily to a multitude of Dremel tools and adds a new level of versatility to your project capabilities, with fingertip control for polishing, carving, sanding, engraving and more. Features include:

- Comfort grip handpiece allows fingertip control to cut, grind, sand, polish and more.
- Integrated shaft lock button for easy accessory changes.
- More flexible cable new 5" bend radius provides more flexibility during use.
- Quick connect attaches to your rotary tool in seconds.

ext on our list is the **Dremel Mega Accessory Kit** made up of 185 pieces. This set provides a huge variety of rotary tool attachments including two sizes of 60 and 120 grit sanding discs, grinding and sharpening stones, cleaning and polishing brushes, polishing pads, cutting wheels, sculpting and engraving bits, lawnmower blade sharpener, two mandrels, wrench and more.

The Mega Kit also includes an Accessory Guide booklet with color photos: kit contents, application and usage information plus project ideas. The plastic storage compartment includes a handle for carrying and holes to mount on wall right near your workbench! A clear plastic front allows easy viewing of all items and sliding latches on the top and bottom prevent doors from opening accidentally.

There is an additional section at the bottom of the compartment with four removable spacers to create separate storage areas.

f all this isn't enough, we have the **Dremel 18505**Magnifier. This accessory easily attaches to the post near the head of the Scroll Station, making it easier to see what you're doing while cutting out those intricate pieces - could have used this to remove Kraven! - while going easy on your eyes.

DAEWIF(®









What's great about this unit is the fact that, because it is connected to the end of a flex-shaft, it moves easily out of way when not needed and just as easily relocates when needed.



Also included:

- Saw attachment
- Straight/curved wood-cutting saw blade

Again, this unit is designed for use with Dremel 400 Series XPR rotary tool exclusively.

For more information on these or any other Dremel® quality products, check with your local retailer or go on-line to:

www.dremel.com



he Dremel XPR MultiSaw attachment is the final piece on our Dremel Showcase list and is designed exclusively for the Dremel 400 Series XPR rotary tool and gives users the ability to perform detailed, precision cutting in hard-to-reach areas. The attachment is balanced and comfortable to hold and its overall compact size makes it ideal for cutting in confined spaces where other saws can't reach.

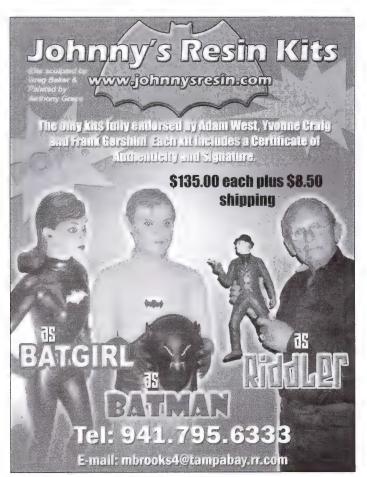
The Dremel XPR MultiSaw uses standard jigsaw blades to make cuts in tight spaces where a jigsaw can't fit. It's not a reciprocating saw, but its reciprocating action and overall durability allow it to cut through wood studs. It's not a scroll saw, but it has a tight turning radius and the dexterity to cut scroll patterns to make decorative objects. With the ease of using a Dremel rotary tool, the MultiSaw attachment cuts a variety of materials including:

- hardwood
- softwood
- plastic
- metal
- drywall
- · ceiling tile
- · paneling

The MultiSaw's universal blade accepts standard "U" and "T" shank jigsaw blades for ease of installation. It has a 3/8" stroke length and cuts material up to 1 1/2" thick. It operates at variable speeds from 550 to 3900 SPM. A pivoting foot provides tool control and stability and it features visual sight markings to aid in making straight cuts.

Features include:

- · Universal blade holder
- Light and compact.
- · Pivot foot.
- · Comfort grip body housing.

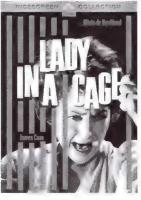


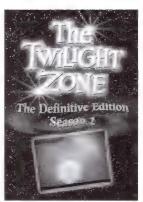
• Small Screen - Continued from page 21 •

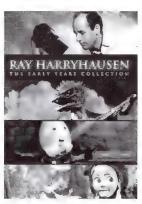
Olivia de Havilland, Dead Ringer (1964) - Bette Davis again, this time playing twin sisters, and William Castle's Straight-Jacket (1964) and I Saw What You Did (1965) both starring Joan Crawford. Shortly before making Hush...Hush, Sweet Charlotte, Olivia de Havilland (Gone With The Wind) starred in Lady In a Cage (1964) expected on March 29th as a budget-priced single disc DVD from Paramount Home Video. Shot in stark black and white, Lady In a Cage stars Ms. de Havilland as a wealthy, partially crippled widow who becomes trapped in a birdcage-like private elevator in her Los Angeles mansion after the electricity goes out during a blistering heat wave. To summon help, she presses the elevator's emergency buzzer and unfortunately attracts a wino thief (Jeff Corey), a prostitute (Ann Southern) and a trio of vicious young sickos who wear stockings over their heads. The trio's leader is none other than the very young James Caan in his first starring role (here nearly busting a gut doing his best Marlon Brando impersonation). The trio decides to rob Ms. de Havilland, but not before engaging in a little psychological torture and a bit of the old ultra-violence first. They have an orgy, murder the wino and then torment the caged de Havilland with a note from her son threatening suicide. Favorite line of nasty dialogue (Caan): "First you, then the old woman ...then the pig!" Needless to say - things get messy. Considered controversial and overly violent at the time, this movie was banned in England and Finland. Film also features Jennifer Billingsley, Rafael Campos and Scatman

Expected on March 29th, Image Entertainment brings us The Twilight Zone -Season 2 (The Definitive Edition), a 6-disc set featuring all 29 episodes from the 1960 - 1961 season of Rod Serling's groundbreaking anthology series re-mastered in High Definition using the original camera negatives and magnetic soundtracks. The episodes are sequenced in the order of their original airing and include: King Nine Will Not Return; The Man in the Bottle; Nervous Man in a Four-Dollar Room; A Thing About Machines; The Howling Man; Eye of the Beholder; Nick of Time; The Lateness of the Hour; The Trouble with Templeton; A Most Unusual Camera; The Night of the Meek; Dust; Back There; The Whole Truth; The Invaders; A Penny for Your Thoughts; Twenty-Two; The Odyssey of Flight 33; Mr. Dingle, the Strong; Static; The Prime Mover; Long Distance Call; A Hundred Yards Over the Rim; The Rip Van Winkle Caper; The Silence; Shadow Play; The Mind and the Matter; Will the Real Martian Please Stand Up?; and The Obsolete Man. Extras include Audio Commentaries by Donna Douglas, Don Rickles, William Idelson, Bill Mumy, Cliff Robertson, Dennis Weaver and Shelley Berman; Vintage Audio Recollections with Buzz Kulik, Douglas Heyes, Maxine Stuart, George Clayton Johnson, Robert Serling and Elliot Silverstein; Isolated Music Scores featuring the legendary Bernard Herrmann, Jerry Goldsmith, Fred Steiner and more; Twilight Zone Radio Shows; Rod Serling Promos for "Next Week's" Show; Rare Serling appearances: The Mike Wallace Interview, Tell It to Groucho and The Jack Benny Show; Complete script for Twenty-Two with Serling's handwritten notes (DVD-ROM feature) and more! This is a great addition to last year's Hi-Def release of Season 1. Hopefully, Seasons 3, 4 and 5 aren't far behind.

If you're a regular reader of *Modeler's Resource*, then you can probably list most of Ray Harryhausen's movies off the top of your head. But long before Harryhausen became a household name to legions of scifi and fantasy fans, he was working in the trenches, perfecting his craft, and trying to eke out a living in the nearly unheard of field of stop-motion filmmaking. Those early years are the subject of the new DVD documentary; Ray Harryhausen: The Early Years Collection - a wonder-







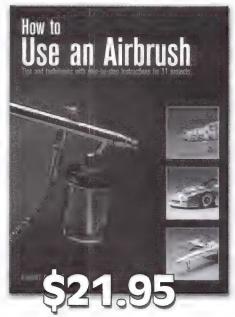


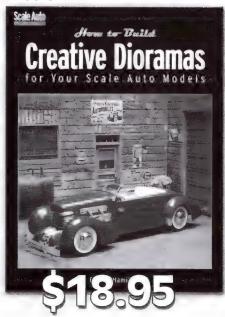
ful 2-disc set from an obscure little company called Sparkhill Entertainment. Harryhausen first became fascinated with the magic stop-motion when he saw the original King Kong as a boy in 1933. He later met Willis O'Brian and was encouraged by the Kong filmmaker to pursue his dreams of becoming a stop-motion animator and Harryhausen was on his way. The first disc is divided into several sections, including Stories & Tales - which features the rarely seen Mother Goose Stories and Fairy Tales which Ray produced independently for elementary schools. One of those films - The Tortoise and The Hare - was never finished by Harryhausen and one of the most fascinating features on this documentary shows the seamless completion of this feature 50 years later by two young Harryhausen acolytes. The second category is called Early Films and features training shorts Harryhausen made for the U.S. Army as well as commercials for Lucky Strike cigarettes and Lakewood Homes. The third section is called Tests & Experiments, which features footage from Ray's work on personal projects Evolution and The Elementals, as well as storyboards and tests for planned-but-never realized-projects like Baron Munchausen, The War of The Worlds and Poe's House of Usher. Also on the first disc is a 13-minute feature on the completion of The Tortoise and The Hare with commentary by Harryhausen and the two young filmmakers who completed the short. The second disc includes 9 featurettes, including: The Hollywood Walk of Fame, Harryhausen's Livingstone Statue, The Clifton's Cafeteria Reunion, In the Credits, An Evening with Ray Harryhausen, Harryhausen's Bronzes, The Ted Newsom Interview, The Academy Archive Restoration and Filmmuseum Berlin, as well as 5 tributes - Stumbling Skeletons, Coffee Break, Harryhausen: The Time Traveler, An Appreciation and Harryhausen Tribute: David Allen and more. If you're a true Harryhausen fan, this DVD is a must-have and it makes a perfect companion to Ray's beautifully illustrated coffee table biography; Ray Harryhausen: An Animated Life. Both the book and the DVD are wonderful testaments to one of the most influential filmmakers in the history of sci-fi and fantasy cinema.

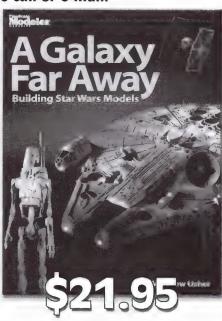
From Starship Troopers to Topographic Oceans, no one in rock history has evoked more fantastical soundscapes than the legendary art-rock group YES. Expected on April 12th is Image Entertainment's YES - Songs From Tsongas - 35th Anniversary Concert. Filmed in May of 2004, the classic YES lineup of Jon Anderson, Steve Howe, Chris Squire, Rick Wakeman and Alan White joined forces once again to celebrate their historic 35 years of creating music and memories together. With songs spanning their career, this magical show features many great classics performed as only this inimitable band can. Featuring a brand-new stage design by legendary designer and long-time Yes collaborator Roger Dean, this historic event harkens back to the epic stage shows of YES's past and brings the band full circle once again, solidifying their role as one of Rock and Roll's most legendary bands. Songs include: Going For The One, Sweet Dreams, Your Move (All Good People), Mind Drive, Part 1 and 2, South Side of the Sky, Turn of The Century, My Eyes/Mind Drive Part 3, Yours is No Disgrace, Runaround, Wondrous Stories, Time Is Time, Roundabout, Show Me, Owner of A Lonely Heart, Rhythm of Love, And You and I, Ritual, Every Little Thing and Starship Trooper. This 2-disc set is presented in Anamorphic Widescreen and Dolby Digital Stereo. Extras include behind-the-scenes "making of" footage of the tour, filmed in Yakima WA with special interviews with the band and Roger Dean. The DVD is packaged with beautiful new cover art by Dean as well.

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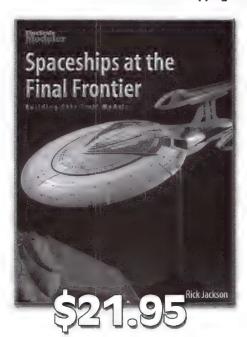
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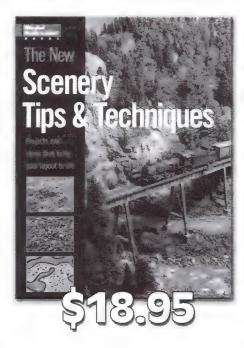


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Shading Fabric

lenges. How about clothing? How is the shading on fabrics rendered with an airbrush? Seems that's two things: the coloring and the application. With a bit of color theory, it becomes possible to create the illusion of depth in fabric on models. Colors have opposites on the color wheel, also on the more informative Color Cube. Red and green, for example are opposition colors. Violet and yellow, blue and orange are also opposition colors. Jean Claude Monet, the great Impressionist, created tremendous depth in his paintings by using opposition colors. Depth is created by adding a bit of the opposite color in the places where the object would be shaded.

One way to achieve this with an airbrush is to start with a base coat of the color of the fabric and use transparent opposition color to create the shadows. The highlights can be recovered from the overspray and/or reemphasized by applying another layer of base color to those areas. A clear sealer of the desired end luster can be applied to pull it all together. Sand as needed between layers with grits well in the thousands.

The process starts with basecoated pieces. The smoother, the better. Make sure that all the mold lines and other flaws have been resolved before you start adding the next layer. Thinned Model Master Acryls flow smoothly through my Eclipse CS at pressures around 14 psi. Acryl sticks to washed resin very well, allowing me to do any surface touch-ups with sanding sticks. I can smooth it between coats with superfine grits as well.

The shadows will be created by filling in the recessed areas with transparent opposition color. The opposition color for blue is orange. I used ComArt Transparent Burnt Orange. ComArt is thin paint, so it flows well through smaller nozzles. The line has 25 transparent colors, so finding an opposite isn't too hard. Be sure to seal what you like, as

ComArt can be wiped away with a thinner-dampened cloth. This also makes it easy to bring out the highlights in intricate details.

Highlights in larger areas can be resorted and detail brought out by airbrushing more base color over the layer of transparent. More blue applied carefully will help redefine the highlighted areas. Spraying from oblique angles at the raised portions really makes them pop. The versatility of the Iwata Eclipse makes it perfect for this job. Detailed areas like belts, trims and collars can be masked with thin strips of Parafilm while the larger, surrounding area is touched up.

And as it turns out, the same concept can be used with many other modeling subjects. Opposition color will create shadows and weathering effects. If you need to darken a color for some shadows, use the airbrush to add a layer of paint in a color from the other side of the spectrum, be it arranged on a wheel or in the Color Cube. Sometimes, the hardest part is choosing the right color to use.

RESOURCES:

Color Cube:

http://www.colorcube.com/

ComArt Paints:

http://www.dixieart.com/ComArt.html http://www.arttalk.com/medea/acc-com.htm

Other Airbrush Paints & Supplies:

http://www.dickblick.com/

Airbrushes:

http://www.arttalk.com/iwata/index.htm

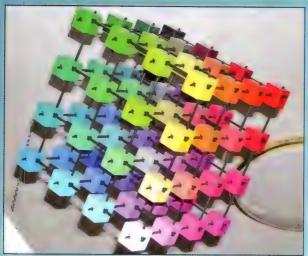
Compressors:

http://www.arttalk.com/Silentaire/home.htm

Airbrush Basic Training:

http://www.airbrushtalk.com/learn.htm





The Color Cube above shows that any shade is a combination of three colors, not just two as a color wheel suggests.



Touching up some spots that needed sanding. The problems became visible after putting down the undercoat.



The smoother, the better. Basecoated parts waiting for the next layer.



BASE COAT

Acryl sticks well to washed parts so it can be used as a base coat as well as the color coats.

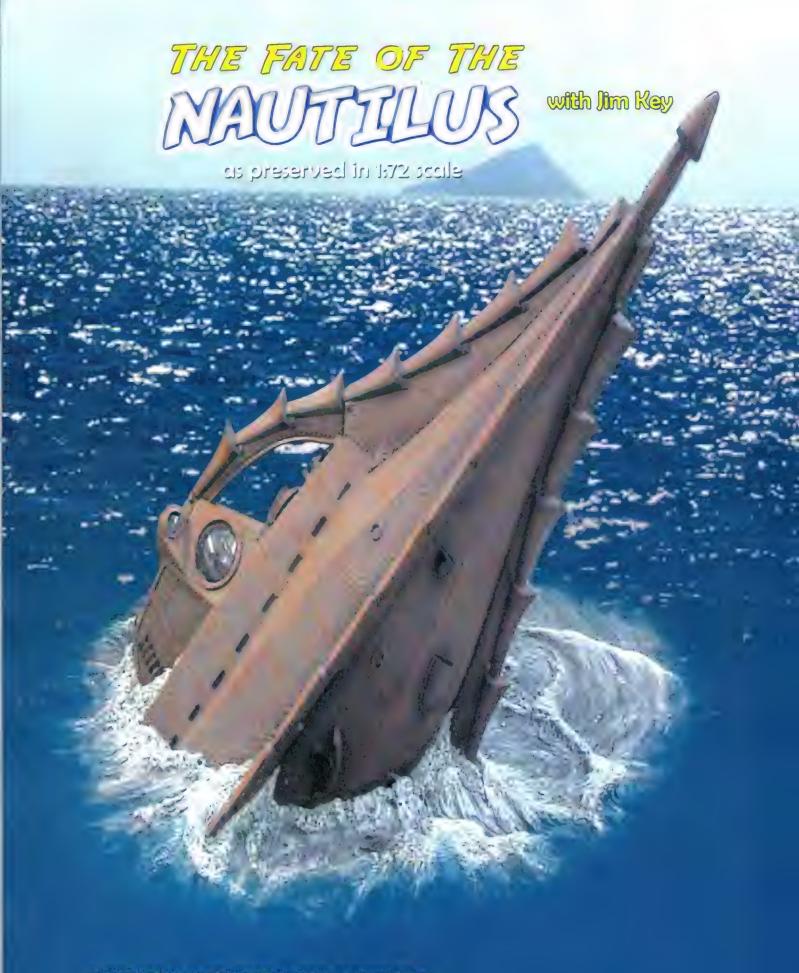


The transparent layer dries, waiting for the reapplication of the basecoat color.



The shadows have been softened and defined by adding more basecoat colors. The last step is a clear coat in the desired finished texture.

ComArt transparent flows with ease through the lwata Eclipse. Thin lines put the paint right where it's needed.



photography 6 2003, see key. Tournou 6 2003, Tout Broken & Discourse Sparies

Ah, to be so bold as to offer up that which many a man has said, "Leave alone." What a misfortune to not share perhaps one of the greatest ships to grace the sea...the Nautilus!

And what of her? She being perhaps the finest submarine to be ever laid upon a keel, in a manner not seen before her time, by a man who swore he would never give in to the ways of the present world. That's right, I be talking about Captain Nemo and the genius that he be in making a vessel capable of sailing all the open seas, not for plunder mind you, but for the greater good of discovering that which needs to be known. And then to lose her to the ignorance of those who could not understand that which cannot be held secret forever...

...Ah, what a loss!

- Last surviving crew member of the Nautilus

One can never know what the exhilaration of being in service to Captain Nemo might have been like, but as an after-note, one can appreciate the majesty of his design work, even in the final moments as the Nautilus sank beneath the sea, never to be seen again.

Artisans, who are known to be die-hard Nautilus replicators, are often the ones to remind us of the beauty of this age-old classic design. So much so, that from time to time, a precious new sculpture comes into being - one such as shown here, depicting the sub's unforgettable last scene.

Known for his brilliant 1/72 scale rendition of the Nautilus, originally built while at Icons Authentic Replicas, Scott Brodeen has taken his classic replica one step further, creating the "sinking Nautilus" and being so bold as to offer up that which many a modeler has said, "Leave alone." What a misfortune it would have been to not share perhaps one of the greatest ships to grace the sea, in her final moments before being lost to "Davy Jones locker."

Originally, Scott had brought this idea to me quite early 2004 and I had only to comment, "Great, when can you get it done?", knowing full well that it was already done in both our minds. To adapt the 31" Nautilus submarine kit would take quite a bit of doing, mostly from a sculptural point of view, since the ocean waves require a lot of thought and sculpting to make them realistic.

Scott mentioned to me that he wanted to give our sculptor, Darcienne Sparber, a chance to grow as a modeler, adapting her skills to the challenge of an environmental piece and deliver she did!





Sinking Nautilus...Continued from page 29

Somehow the genius of this vessel has endured, as "20,000 Leagues" collectors have shown, by recently celebrating the movie submarine's 50th anniversary! Still going strong after half a century is an understatement. Collectors now are more fanatical than when the submarine first appeared back in 1954, buying all treasure troves of recently available reproductions.

Preserving every memorable scene seems to be just as important as all the many variations that the submarine has been presented throughout the years. This diorama is no exception and is perhaps an alternate view of the sub on the surface, as are the many waterline versions that have been created throughout the years. Sad as this scene is, noting the demise of the Nautilus, it is one that is least envisioned - until now, as it is expertly represented, closely representing the actual near final scene of the movie.

Having wanted to make this sculpture for quite some time, Scott Brodeen created a copy casting of his 31" submarine miniature, then cut off the front portion at an angle to mate up with the ocean wave display base, carefully matching the same view as the movie.

Since the bow raker arches, front ram and wheel-house interior parts were all useable from the standard miniature kit casings, they didn't need to be reproduced. Only the front hull (which was preserved in a copy mold in case additional castings became necessary) was reproduced.

The display base started as an oval piece of wood onto which Magic Sculp was layered in, creating the many waves crests. Darcienne Sparber spent considerable time studying pictures of the movie (DVD stills) to get a sense of the movement that was necessary to create the illusion. By placing the submarine front hull casting onto the base (determined by Scott), Darcienne closed the gap to just beyond the edges of the ship's hull outline. An RTV (silicone rubber) mold was made of the base and a solid resin casting was pulled. This change in material allowed for the casings to be worked on separately (primed and painted) and then, as like materials, joined together.

The upper photo shows the base right after casting, with the primer, Tamiya JN Green and Light Sea Gray (mixed with black and clear blue). Next, a thin layer of Tamiya JA Green, or Light Blue, and the base color was applied to highlight some of the open areas of the entire water surface. The procedure of working dark to light is the essence of how the richness of the water was built-up.

Second from top are the main components of the 31" Nautilus miniature as replica resin casings. The interior of the wheel house is painted a Model Master's Metallic Gray, as the outer hull is a mixture of Model Master's Euro Gray II, Leather and Flat Black. The wheelhouse interior details were painted Model Master's Brass. All items were then test fitted to make sure they would join correctly and set aside.

The third image shows some of the finer detailing applied with pastels and blended by hand. Some bright greens were stroked over many of the open portions to give a layered quality to the water. Darcienne then followed this up with many applications of light sea grays and thinned down with flat white to add to the wave crests. As she pointed out to me, "It's important to keep the foam flat, as it is not as glossy looking as the water itself, giving credibility to the illusion."

















Discretion water was completed up to a near finished inval, the automatine was then examined attaining with the wavelinesse interior components. The wheel and levers were glood with CA glos to their respective mating plus and the interior walls were painted with more of the same Montel Mapler's Elenk Metallic Gray The clear wheels house wantows are trained vacuum form butyrate, that is glosd in, using Tentors Clear Parts Glos. The alternative would have been 5-minute spony.

Upon completing the interior, the outer wheelhouse cover was joined using CA glos and then touched up around the edges with both putty and more of the outer hall colors. The front resin dast raker arch, as wall as the white motal bollands and cleate, were then added, finishing touches include the "Aligator" eyes (wiggly nye less out out to fit), installed with more of the Testors Clear Parts Glos.

The first photo on this side of the page shows the

Clear Parts Glue.

The first photo on this side of the page shows the completed upper half joined within the socket of the base plats, then careful attention was paid to seam work around the edges. More Magic Scule was appried around the gap between the trull and the water line. Using a pin-point type tool. Dardenne made this area look more ake frothers was form bubbling up as it typically does doring most vessel sinkings.

Up next is a close up of the seamed area with a feethin costs of "see paint base colors" and "over applications" of flat white to create the final look. At one point, as she was finishing this area, I overheard her say that it would probably be nice to add thinned down spoxy as a medium to enhance the built plate with streaking to create the running water over the surface illusion. However, in this build, the result being sought had been achieved and everyone involved decided to multiple expenses.

Before calling this diorants "complete," the base will

Before calling this diorenta "complete," the base will needed some finishing work. Since the outer frame which was since wood, had been recreated in resis, it would become necessary to change it back to the interested material. By using a latex Maskeld product, and applying it with a brush and sometimes a sponge, the outer framed edge of the water was protected from the next penner would base coating that was sprayed around the deal other ring.

out offer ring.

Now here is where one's painting talents really pay off. Darcionne could have just sprayed a nice walnut or dark oak color onto the base, but chose instead to create all the banding and subtlettes found in real wood. Adding further coals or resiscounts and overstreaks of dark blackshi-brown, the character of the wood was soon improved and looking just the that of real wood. To fur-

improved and looking just we that of real accel to further unhance are illusion and approved a low thin costs of Tentiya Clear Cost.

Overall, the entire finished unimplure is a sight to behold, reminding us of the and this of Captain Name's substantine, resisting over so procedurely upon the sea before ellipping away, only to be preserved in our exemprices and in this tentantic 1/72 scale replics of her whether or not Scott and Darconne decide to make injurious of these levish dicramas, depends of course on these who would also wish to share in remembering this classic move scales. Comments may be directed to them through Costom Replicas, at replicas @packell.net. or all our attitudes. Custom Replicas, GUIT Farmdate Are. Unit 215, N. Horlywood, CA 91605.

BUILDING A BIGGER HEROF

with Fred DeRuvo

nless you've been completely cut off from civilization for the last few issues, you've no doubt heard that Polar Lights has been sold to RC2 and you're also no doubt aware of the fact that two sought-after kits have been released in larger-than-original format from Polar Lights. Spider-Man and Captain America.

I decided the modeling world needed a short series of articles on at least these two kits because of their notoriety and their new size. This issue deals with Marvel's Spider-Man, but with a big twist!

Out with the Old

I wanted to do something different with Spider-Man, rather than simply build and paint it straight out of the box. So, I thought and I thought and I thought. After my headache subsided, I continued to think and realized that I simply did not want to include Kraven, the Archer in this kit. Problem, you say? Well, just because he was molded into the base didn't mean that I still had to use him! I wanted a different villain for Spidey to be fighting against and though I didn't really know who that would be, I decided that I would go the distance and extricate Kraven from the base, since I was dead set against using him.

In our last issue, I highlighted the Scroll Station from Dremel™ and for this article, I really got to put it through its paces. The company had sent me some of their round blades for this machine, which allows the hobbyist to cut in all directions. This would be perfect for getting rid of Kraven because of the intricate cutting angles that needed to be completed in order to remove him. Of course a large hole would remain, but that would be easy enough to fix up.

The Scroll Station worked well as you can see in the photos on the next page. You need to be careful about adjusting the speed on this because if you make it go too fast, it will actually melt the plastic as opposed to cutting it. You'll also want to physically bolt it down to your workbench top because as you increase speed, it tends to bounce a bit.

It was fairly easy to accomplish the "Kraven Extraction" and I was left with the aforementioned hole. I reinforced what was left of the base and glued the entry point where I began cutting. Since I was going to place more flooring over this, I





knew it would be strong enough to continue with the building and painting.

But Which Villain?

So, now Kraven was gone, who would take his place! I thought about this and decided that the best thing to do was to use a villain that would pose a real threat to Spidey and would also work to create tension in the scene. I mean, think about it. Kraven was lying unconscious on the floor I'm assuming because Spidey just kicked his butt. Since the fight was over, there wasn't much tension there. I wanted to achieve something much more dynamic.

But who to use as a replacement villain? After much consideration and research, I decided that it would be The Hulk. I had learned that these two had actually fought a few times in the comics, so in essence, I would be loosely recreating a scene based on that. Okay, but where do I get a Hulk figure to match the scale of Spidey? I quickly ruled out the Polar Lights Hulk kit for a variety of reasons. So, I spent quite a bit of time on the 'Net and finally located a bust of the Hulk that I thought would work well in this situation. Because of its height, it seemed to be in the right scale too. Turns out, my local comic book shop had one available and it was on sale, so I was able to buy it locally! It was a heavy sucker made of cold-cast porcelain, but I would do a few things to lighten its load. I also decided to repaint it because it had been prepainted gray.

Okay, I had my villain, but how about the pose? I tried a variety of combinations and nothing really seemed to work well. In all cases, the Hulk would have his back to the viewer. Finally, the Hulk was placed BEHIND the staircase banister! This worked, except for the fact that Spidey was supposed to be on the top of the banister looking at the viewer. Finally, I decided to have Spider-Man in a nearly laying down position on the front of the banister, shooting his web back towards the Hulk, who, as it turns out, has just broken through a concrete wall and up through the floor to get to him. This seemed like it would work! After all, Spider-Man can climb walls and he could hang from just about anywhere so, why couldn't he attach himself sideways to the banister? Answer: he could. So let it be written, so let it be done!

There! Whew! I was ready to actually get going on completing the new scene where Spider-Man and the Hulk go at it. Now the





Above and below: After having glued the new flooring onto the base, it needed to be trimmed to fit the shape.

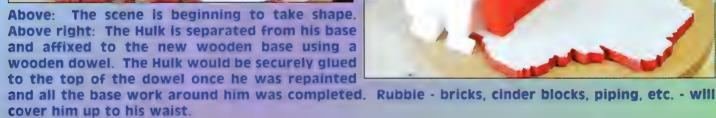




• Continued Next Page •

Spider-Man...Continued from page 33 •









only question was, who will win?

The New Villain and the New Scene

With the new scene and villain decided on, it was simply a matter of putting all the pieces together. The hard part was behind me really, and it did take a lot of thinking and conjuring to decide not only which villain to use, but how to make the new villain work with the old scene.

The Hulk was going to be removed from his base, although I wanted to keep him at least as tall as he was with the base. I replaced the heavy base with a lighter piece of wooden dowel, just slightly taller than the base. Ultimately, what was going to be happening was that the Hulk would be seen literally breaking through a concrete floor and cinder block wall. At this point, you always have to consider exactly how much you will add on to make this a reality. I toyed with the idea of putting up a full wall, knocking a hole in it and then creating a floor that he would be coming up through as well. Because the Hulk was simply a bust, I needed to do something like this because of his lack of legs. But, there is such a thing as overkill. When do you stop? If I made a full wall with a hole in it, do I add a backdrop behind the hole or not? Then, if I add a backdrop, what kind of a backdrop and how detailed should it be? Do you see the problem? You can go on forever. Eventually, you have to find a place to stop and let the model and the modeler's imagination do the work.

So, in the end, I chose to meet myself halfway and created part of a wall that had the look of being smashed through and then added a lot of broken cinder blocks and rubble behind the staircase banister. All of this surrounded the Hulk as if he had just broken through the wall and this was the result. The pile of rubble would work to cover him from the waist down and give the impression that he was breaking his way up through the floor and at the same time, through the wall. As he came up through the floor, he spotted Spider-Man and took aim as he readied himself to smash him with both fists, "Hulk smash Spider-Man!!!"

Of course, Spidey would not lie down for this and because of his quick "spidey" reflexes, he would be able to jump around, while still maintaining his sideways hold on the banister and prepare to shoot off a web to ensnare the Hulk. It all made perfect sense







Above left: Play-Doh® was used to mask off the eyes and mouth. In the two-part photo above: The Hulk before and after as the newly painted green.

Now that I had all this figured out, I could get going on the real work part of it - painting, cutting, repainting and gluing.

The Spider Spins His Web

Painting Spider-Man is a bit tricky because of his pose. His left leg is bent at such an angle that you really have to be careful because red meets blue. The seams need to be dealt with, which is always the fun part of any injection-molded kit (he said with tongue securely in cheek).

To be quite frank, I had a terrible time with Spider-Man. I was too concerned about seams, so the legs were glued onto the torso and the seams eliminated prior to painting. For me, this caused a major problem and try as I might, nothing seemed to work. So, I started over by using a completely different Spider-Man and simply glued the legs together, the arms together (with the hands) and the torso was glued together. I eliminated the seams on the smooth parts of Spidey's uniform and then airbrushed each individual section. Doing it this way made it much easier to mask off those areas of either red or blue that butted right up next to the other color. I decided not to worry about the seams where the arms meet the shoulders and the legs meet the lower torso. If you want to eliminate yours, feel free.

As I indicated, I tried a variety of masking techniques and really none of them worked to my satisfaction. If I used a liquid mask product, it created an even "tear" when being removed. If I used some type of film, the odd shape of the webbing pattern made it difficult to follow the curves to mask it off. Finally, I found a taping product specifically made for "delicate surfaces" at the paint store, when I went in to buy more white primer. I was able to cut this to shape and while it stuck to the areas that had already been painted, masking it for the application of a different color for the new areas, it didn't stick hard and removed easily without leaving a tacky residue. What a pain in the as...tronaut!

For the gluing, I would suggest a glue like Tenax because it melts the seams together. If you're diligent and careful, you'll be able to glue the seams in such a way as to virtually eliminate them. Anything that might be left can be carefully sanded with a sanding file or very fine sandpaper.

I used Holbein's Cerulean Blue shot through my Iwata and then Holbein's Scarlet Red (with a touch of yellow added, to create more of an enriched-looking red), for the webbed areas. To paint in Spidey's webbing, I chose to use a very fine point, black permanent marker. Go slowly and carefully and it'll look great once completed. When Spider-Man was completely painted, I set him aside and moved onto the Hulk.

"Me Hulk. Me Get New Paint."

As I previously mentioned, I wanted a green Hulk, not a gray one, so I masked off the mouth and eyes and airbrushed him the green that I wanted. The veins were then painted a dark blue and the shadows knocked in with ComArt's Transparent Black. I then removed the masks and touched up the mouth and eyes.

The Base

I basecoated the base flat white and then went in to create the look of wood for the floor and stairs. This was achieved with a variety of browns and Detailer Black stain for the crevices.

The rubble was created using Styrofoam™. I carved each using Woodland Scenics' Styrofoam Wire Cutter and then painted them with Gesso. This would allow the paint to adhere without eating away the Styrofoam. I also used two pieces of Plastruc I-Beams, embedding those in the wall, so that it looked as though the concrete wall had been poured around them. To create that old, rusty look, I sprayed the beams Model Master Gunmetal, let dry, then applied a dull coat. Then, I lightly and unevenly sprayed Model Master Stainless Steel. Again, I applied a light dull coating to this. The next step was to lightly spray Blackwash over that, then I wiped that off with a rag. The final step was using a very light and uneven spray of Rustoleum Tan. I was very happy with the results.

Once the individual pieces of cinder block were cut and shaped, they needed to be painted to look like concrete. I piled them up to cover the void underneath the Hulk and also to create a nice-looking pile of knocked down wall. I was ready to place the Hulk on the back of the base amidst all this destruction.

The last thing I did was glue Spider-Man to the side of the railing and then instead of using the injection-molded spider web, I created one using thin wire. I twisted it all together and sprayed it with gray to make it look more realistic. This was glued into the hole that was already there in Spider-Man's hand. Le Voila! Done!

Another diorama that has more tension in it than two GK dealers selling the same product side-by-side at a model show! Now, what to do with Captain America? Hmmm...



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THE COUNTESS BECKONS

Painting in Oils by Dave Metzner

the kit using 5-minute epoxy. Since I knew that I would be handling the kit often during the painting process, I drilled all the joints in the figure and the chair and added steel pins because I wanted to be sure that nothing came apart. All the open holes for the pins were plugged with Aves Apoxie Sculpt.

I spent a little time with my Dremel tool hollowing out the cup that was included in the kit as I thought this would add a nice touch.

Once assembly was completed I gave the kit a couple coats of gray primer shot through my trusty ol' Paasche H airbrush. After a little sanding to clean up a few missed seam lines and some filler spots, the kit got one more coat of primer.

Before the oils were applied to the kit, base colors were applied using flat enamels and acrylic craft paints. These colors are generally several

shades lighter than the intended finished color of the model. The oils will give the model its finished colors. The reason for painting base colors several shades lighter than the desired finished color is pretty simple: because artist oils are transparent, it is almost impossible to make a dark base color lighter, while it is quite simple to make a light base color darker.

The basic flesh color is an airbrushed mix of 50/50 Humbrol Flesh and White. The items of clothing that will be black are painted shades of dark gray and one of dark blue; the hair is a light yellow mixed from Delta Ceramcoat craft paints.

Note that the black items are NOT painted black because it is not possible to add darker shadow shading to black so I start with gray or dark blue base colors for these items.

The chair is basecoated in Tamiya Semi-Gloss Black and House of Kolor Passion Pearl Polyurethane Automotive paint; the gold trim is done with Tamiya crylics.

The base is done with a variety of Testors Model Master flat enamels in a variety of shades of grays and tans.

The finished colors of the model are all achieved with Artists Oil Paints. I start with a burnt sienna, thinned to make a wash, which is applied to all the flesh areas to provide shadow and definition to the edges of the flesh tone areas.

The flesh is done with four or five shades of flesh color that are mixes of Windsor Newton Flesh, Grumbacher Indian Yellow, a touch of Grumbacher Madder Lake and Titanium White. I start with the basic flesh mix (7 parts Flesh, 1 part Indian Yellow, 8 parts White and a touch of

he Karnstein 6 kit is typical of Solarwinds kits...beautifully sculpted, cleanly cast, easily assembled and a joy to paint. I must confess that I have a weakness for the girl kits that Mike Cusanelli sculpts and Ken Ellis produces.

This 1:6 scale kit consists of fourteen parts, cleanly cast in cream-colored resin, that are well-engineered for ease of assembly. When fully assembled, the kit is right at 12 inches tall.

After the usual cleanup of the mold lines, I assembled



Madder Lake), and I make the lighter shades by adding more white to make three or four lighter shades.

The darkest shade is the deepest shadow with each lighter shade progressing up to the brightest highlights. I also add a few highlights of pure white after all the flesh colors have been applied.

For girl kits, I like to give flesh tones a pinkish hue and this is provided by the Madder Lake, which is also referred to as Rose Madder. It makes the flesh seem more alive. The nice feature of using oils is that they are easy to blend off at the edges, producing a smooth transition from one shade of color to the next.

Karnstein's eyes are blue, darker at the edges of the iris and lighter toward the center. The pupils are black; I always add a pure white speck to the colored portion of each eye.

The clothing items are shaded using a mixture of ultramarine blue and burnt umber for black shading, while the boots are shaded using Windsor Newton Paynes Gray.

Karnstein's blonde hair is shaded with Windsor Newton Indian Yellow for the darkest shadow, followed by a couple shades mixed from lemon yellow and iridescent white, with pure iridescent white highlights.

All the jewelry is painted gold with gemstones done in Tamiya Clear Red and Clear Blue.

Her lips are light cadmium red, her teeth titanium white and she has red fingernails. Her eyelashes and eyebrows are done with burnt umber.

The base is shaded with burnt umber, there are scraps of cloth scattered on the base that I painted with Testors Duck Egg Blue and cobalt blue oil painted shading. The skull and bones are radome tan with a burnt umber wash. There are patches of moss on the skull and part of the base surrounding the skull the green colors are mixed using ultramarine blue and lemon yellow.







The chair is Tamiya Semi-Gloss Black, with House of Kolors Passion Pearl. There is a large crest on the back of the chair, which has gold trim and a red and white shield with the letter "K" in red at its center.

There is another crest on the front with a gray bat and a red, white and gold shield. There are also two blue shields with a gold double eagle in the cross bars at the front and back of the chair's legs.

All the gold trim on the chair is done with two shades of Tamiya Acrylics. All the shadowing on the chair is burnt umber.

The cup is painted gold with a wash of burnt umber and a

coat of clear gloss. The outer edge of the base is painted Testors Model Master Metallic Black with gold lettering.

After all the color had been applied, I gave the figure a coat of Testors DullCote™, then Karnstein's eyes, lips, her boots and glovelettes and all the jewelry were given a coat of clear gloss.

Karnstein's hair was given a coat of clear satin with some clear gloss brushed over the highlights. She was done and this is one model I enjoyed painting. As you read this, I am well on my way to finishing the next girl kit from the folks at Solar Wind. You can find out more about their kit line by contacting them at:

http://www.foxfirestudio.com or via phone at: (401) 333-9866



with Jim Bertges

or those of you who (and you know who you are!) have purchased every single reissue of the Aurora monster kits (no matter if they were put out by Aurora, Monogram, Cinemodels or Polar Lights, whether they were in black or gray or green or even lollipop colored "glow in the light" plastic, or if they came in long boxes, square boxes, boxes with paintings or photographs on the outside even though you've already built at least one of each and have them on your shelf and now you're wondering what you'll do with the five or six extra copies you have of each kit stacked up in

your overstuffed closet of unbuilt kits), Posthumous Productions has something you just might need. Posthumous, which is already known for its killer rock and roll kits and an excellent line of replacement heads and nameplates for the Aurora kits has produced two conversion kits that will bring new life to those unconstructed Aurora re-pops.

The first, a Son of Frankenstein conversion that fits neatly with the Aurora Frankenstein (strangely enough) and consists of an all new head sculpt that captures Boris Karloff's look from that movie, a big ol' furry vest and a new nameplate that matches the movie's logo. The parts are made to fit the arms, legs and base of the original kit, with the Son of Frankenstein logo fitting on the original Frankenstein headstone. I wanted my "Son of Frankenstein" monster to look a bit different than my original Aurora creature, so I altered the pose of his arms and decided to place him on a different base. Of course, I didn't finish that base in time for this article, but at least you'll get the idea of what the finished conversion looks like. To get the arms to more closely match the appearance of the Monster's arms in "Son," I cut off the dangling bits of torn jacket sleeves from both. Then, to give the Monster a slightly different pose, I repositioned the right arm and attached the arms in different positions than the original kit. To make the arms fit, I placed a small roll of Aves Epoxy Putty around the arms' attachment points and gently pressed them into the position I wanted, removed them and let the putty set. When the putty hardened, I had a nice tight fit. The rest of the assembly and painting was almost exactly the same as making an Aurora kit, except that I had to use superglue to attach the resin parts to the plastic parts. Now I just have to get to work on that new base.

The second conversion kit fits with the Aurora Phantom of the Opera and is made to make the kit inside the box more closely resemble the original James Bama box art. This is kind of tricky to explain. You see, Bama's original art was not actually based on the original Lon Chaney Phantom makeup. It was based loosely upon the look James Cagney wore when he portrayed Chaney in the movie Man of 1000 Faces. The two make-ups are quite different. However, the

Phantom inside the Aurora box was based, more or less, on the Chaney look and so we have a forty-year-old discrepancy between the inside and outside of the box. John Apgar of Posthumous has now created new resin parts so that the plastic Aurora kit can more





faithfully resemble the painting on the box top. The new parts include an all-new head that has the look of the box art and the Cagney portrayal; a mask that is exactly like the kit mask; a new left arm that is positioned to be holding the edge of the Phantom's cape as the art shows, rather than sticking straight out to the side; three new pieces for the mysterious prisoner locked behind bars at the Phantom's feet, which allow a "cleaner" version of the poor fellow who, in the original kit, looked as though he'd been through a meat grinder or at had done poorly in a Fear Factor stunt; and an all new nameplate that matches the lettering on the box as well. Now, all these parts get the kit close to the look of the original box, but something is missing. For the kit to match the box, the prisoner needs to be behind a wooden door set into a stone wall so that he is on eye level with the Phantom, not screaming up at his ankles. A modeler who desires an exact match will have to fabricate his own door and wall, but this replacement kit makes a great effort to reproduce the look of the Bama painting.

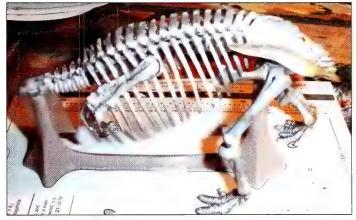
Assembly of the Phantom is even more straightforward than the Son of Frankenstein kit. A little putty is needed to smooth the transition from the new resin arm to the plastic shoulder, but all the other resin parts fit well and attach easilv with superglue. Painting choices are left up to the individual modeler, but it should be noted that the original box art depicts the Phantom with pale green skin and a shock of white hair, just in case

that is the desired look.

Now you have the answer to a question that has been plaguing monster modelers since a plethora of plastic companies have been reissuing the old Aurora kits, "What am I going to do with three versions of the same kit?" Yes, you can rescue those harried monsters from the fate of being made of plastic that makes them look more like popsicles than creatures of the night. Thank you Posthumous Productions for providing the means to return the dignity and usefulness to our favorite monster models. Now, when will you offer us some options for all the other kits that have been waiting for the fumes of our glue and the touch of our brushes?

If you're interested in these conversion kits, you can Find them at Cult TV Man's Hobbyshop at:

http://www.culttvman.net/posthumous prod.html







or at CultTVman's Hobbyshop PO Box 7041, Atlanta GA 30357-0041

THE WORLD OF MINIATURES TRICERATOPS SKELETON

The first thing you notice about this kit when you open the slender box is how neatly and perfectly every part is packaged. The white metal parts are carefully sandwiched between two layers of foam rubber along with a small plastic bag containing the two-part resin skull. Then you'll see the twelve-page instruction booklet and the CD ROM that come with the kit. To say that this kit has the most comprehensive set of instructions I've ever seen anywhere at any time for any kit would be a vast understatement. Not only do the twelve pages of printed instructions lay out all the parts and explain in both English and German how to assemble your prehistoric bones, but the CD ROM shows photos of every step of assembly in full color and detail. If a modeler gets any step of this construction wrong, he has no one to blame but himself.

This is a meticulously made kit from Switzerland and it's advertised as being the most accurate model of a Triceratops skeleton ever created. I believe it! Everything is there from the markings on the skull to the striations on the horns; it seems that no detail was overlooked. The kit itself consists of eighteen white metal parts, which required a little cleanup, and three resin parts, which include a very useful assembly stand. With the detailed instructions in hand and my computer switched on, assembly proceeded smoothly. It was not simple, mainly because I used five-minute epoxy to cement







the metal parts together and, as the name implies, there is some waiting involved while the epoxy sets up. The CD and instructions offered very useful suggestions how to keep the parts in the proper position while the glue set; they used oil based modeling clay to hold the parts steady for the required time. It worked like a charm, although there was a bit of clay to pick out of the parts once they were set. The assembly stand was very useful in holding the spine and rib cage assembly while the legs were attached and the back cover of the instruction booklet served as a template for the positioning of the feet so they matched the indentations on the separate base.

The only part of assembly that required a bit of finesse was attaching the resin skull to the metal neck. The attachment point is sculpted with a ball and socket joint so the skull can be positioned in whichever way the modeler desires. The jaw is also hinged to allow the modeler the option of an open or closed mouth. Because the attachment point of the skull is rather small, I decided to pin this part. I didn't want the head falling off at a later date. I used a very small drill bit to drill into the center of the metal spine and I drilled a corresponding hole, off center, in the skull. This way, my Triceratops skull is turned just slightly.

The instructions also go into detail about painting your Triceratops. Since this actually represents a fossil, there is a wide range of coloration to from which to choose. You see, fossils aren't really bones; they were bones once, but over millions of years the bone was replaced, molecule by molecule by stone, so the fossil

• It's All Plastic...Continued from page 39 •





takes on the color of the stone it is formed from, rather than a traditional bone color. As the instruction sheet explains, the colors can range anywhere from a light tan to a dark brown or almost black, depending upon where the fossil was unearthed. Take a look at some actual dino skeletons and get an idea of the variety of coloration before you decide on your color scheme. I decided to go with a more bone like tan for this fella.

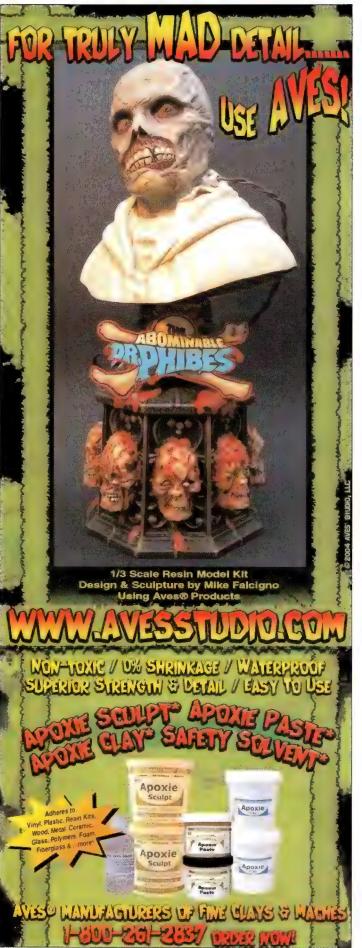
After priming with a rust-colored primer, I drybrushed every inch of the skeleton with a combination Delta Spice Tan and Ivory. The darker primer was left to reveal the surface details and textures. When the drybrushing had dried and was protected with a layer of Testors DullCote™, I applied a very thin wash (about a 3:1 of window cleaner to paint) of Delta Golden Tan. I applied the washes several times to be sure I covered every possible detail inside and out. When the washes dried and were sealed with DullCote, I went back for a little more drybrushing and added a bit of deeper shading in places like eye sockets and deep depressions. With one final layer of DullCote, the skeleton was finished and ready for its base.

The base that goes with the kit is a separately ordered item, but it sets off the finished skeleton perfectly, making it look like a museum display. I painted the base mainly the same way I painted the skeleton with tans and dark brown washes. The edges of the base were finished in gloss black.

This kit is a far cry from anything that has been produced in this field. For dinosaur fans, this Triceratops will be a gem of your collection. Since the kit is in 1/35 scale, it could become the centerpiece of a great museum set diorama with figures and other antiquities in display. The kit retails for \$119.00 and the museum base is sold separately. You can contact The World of Miniatures on line at www.twom.ch or write to them at TWOM, the World of Miniatures, Ltd., Trettackerweg 10, 5415 Nussbaumen, Switzerland. Phone: 0041 (0) 56 282 14 26, Fax: 0041 (0)56 282 1461 or e-mail: order@twom.ch

EL BARON

I don't know what it was like in your neck of the woods in the early 60s, but in Southern California we had a late Friday night horror movie show, appropriately enough on channel 13, hosted by a



guy in a cape and a top hat named, Jeepers Creepers. It was on that show that young monster lovers got their fill of Bela Lugosi in The Devil Bat and Boris Karloff in The Black Room, among other lesser horror classics. Occasionally the programmers would slip in a gem like House of Frankenstein or Dracula's Daughter, but more than likely our Friday night horror fare would be the product of "poverty row" studio, Monogram, which cranked out black and white schlock during the 30s and 40s. Every once in a while we'd get the inexplicable pleasure of being exposed to some horror from south of the border. Sometimes there would be Aztec Mummies or Wrestling Women or both. We'd get the heroic exploits of Mil Mascara or El Santo battling creatures beyond description. Then there was The Braniac - the most implausible, deliriously silly, worst dubbed tale of an evil Baron who is burned at the stake for witchcraft in the 1600s, just as a comet passes overhead. Naturally, he swears vengeance on his tormentors and lo and behold, when that same comet returns three hundred years later, so does the Baron. However, this time he is a bearded, latex rubber and paper mache headed monster with bloated, suction cup tipped "hands" and a tongue that zaps out of his mouth like a tape measure and sucks the brains right out of his victims' heads. It was all wonderfully silly and the image of that brain sucking, comet-riding, tongue-lashing creature has stuck with me all these years.

Now Ultratumba Productions has resurrected the Baron in resin! This little fella is an accurate representation of the evil, brain-sucking Baron, but he's much cleaner looking than I remember mainly because the TV broadcast I saw was so grainy and jumpy that it was difficult to get a good fix on what anyone looked like. The Baron himself is cast in

four pieces with two optional tongues and a nice terrain base. The castings are excellent with no flaws to be found and minimal seam lines to clean up. Even the skinny tongues are wire reinforced to prevent them from breaking. Everything comes beautifully packed in individually cut foam rubber compartments, protected from any harm in shipping. There is an eight-page instruction sheet that provides detailed building and painting directions as well as a signed certificate of authenticity on the back page. A modeler couldn't ask for more!

The kit goes together very easily, with male/female connectors for the arms and the leg/torso connection. The parts are very well engineered and there is no need for putty because the seams fall on the natural seam lines of the Baron's clothing. Painting is just about as simple as assembly. After priming the assembled Baron, a quick coat of tan for his clothing followed by a dark brown wash and some drybrushing took care of the majority of the paint chores. His head and hands got a pale flesh and lots of black hair. You have to be careful when detailing those huge fangs; don't mistake them for more hair! For my version of the Baron, I chose the curved tongue and made it bright, bright red. The base got the spray/wash/drybrush treatment, with a few of the rocks picked out in alternate grays and browns. When everything was dry I pinned the Baron to his place of honor on the base and had an impressive little representation of that evil brain sucker from South of the Border.

Ultratumba promises that this is the first in a series of three kits representing the "Golden Age of Mexican horror and fantasy





movies." So, where El Baron leads perhaps Aztec Mummies or wrestling women or heroic masked avengers will follow, only time will tell, but I'll be watching for them. El Baron sells for a mere \$25.00 which includes shipping. You can contact Ultratumba Productions at ultratumba@earthlink.net or visit their web site at www.ultratumbaproductions.com You can even contact them via the US Mail at Ultratumba Productions PO Box 478, Eastlake, CO 80614-0478.

MUMMY BUST

From the deep, dark, dank, dismal dungeon depths beneath Dr. One's Lab, somewhere in the misty moors of England, comes this pretty swell Mummy Bust. Nicely sculpted with lots of desiccated, rotting detail and expertly cast with no flaws and very little cleanup needed, this Egyptian's last remains comes in at about one quarter scale. A nice touch is the Egyptian style headgear this fellow sports, complete with headband. Although I don't really think the cloth would come out this nicely after a couple thousand years buried in the desert, it does add a bit of flair to the bust and makes it much more identifiable as Egyptian.

Painting this little beauty was an exercise in washes, drybrushing and glazing. After an overall spray of tan, I applied a wash of Delta Ceramcoat's Burnt Umber, which soaked into the depths of the details very nicely. Drybrushing several shades of tan, yellow and light brown brought out the rest of the crusty, rotting details of our ancient pal's face and exposed hand. For the cloth headgear, I mixed up some very thin, almost transparent, red and applied stripes over the tan base color. I further enhanced the faded look by using the same Burnt Umber wash I used on the dried out flesh. Drybrushing was minimal on the headpiece, just enough to give it a

bit more age. To blend everything together, I mixed up some Delta Burnt Umber and Future Acrylic Floor Polish to make a thin glaze. Because it's thin and transparent, the glaze adds very little color to the highlights, but does enhance the depth of the shadows in the details. A quick spray of Dullcote removed the shine provided by the Future. Finally, I tackled his eyes, or more accurately his "eye areas." I wanted to create the feeling of some mysterious force developing deep inside this long dead denizen of the nether world and bringing him back to life thousands of years after his demise. So, I tried to create a green glow in his eye sockets. First, I put a silver base coat inside the eyelids so anything I painted over it would pop against the dark areas surrounding it. Then I used some Testors acrylic Florescent Green to fill in the eyes. To give the hint that the green glow was coming from within, I mixed some of the Florescent Green with Future and applied it over the eyelids and in the eye socket area so the deeper parts would pick up a bit of green "glow." With a little drybrushing over the eyelids, this ancient Egyptian was ready for his place on my shelf.

If you're interested in picking up a Mummy Bust for your very own, visit Dr. One's Lab on the Internet at www.dronemagftvmc.com/ and check out the Doc's entire line up of resin kits. Or if you prefer sending missives, you can contact Dr. One's Lab at 9 Grecian St. Maidstone, Kent ME 14 2TT England.



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Photo of Bob Burns in the original machine rom his movie museum. The Time Machine prop will NOT be displayed at WonderFest.

The Time Machine' lovie is ©1960 Turner Entertainment Co.

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STAR TREK' DESIGNER ANDREW PROBERT

'ALIENS' MOVIE FX WIZARD PAT McCLUNG

> **'BUCK ROGERS' STAR ERIN GRAY**

'VOYAGE' & 'FLY' STAR DAVID HEDISON

LOST IN SPACE' STAR MARK GODDARD

'SIN CITY' MAKEUP ARTIST **GREG NICOTERO**

'CSI' MAKEUP ARTIST JOHN GOODWIN

MOVIE ARCHIVISTS & AUTHORS **BOB & KATHY BURNS**

'LIBERTY MEADOWS' ARTIST FRANK CHO

'KONG-KING OF SKULL ISLAND' JOE DEVITO

GOOD LIZARD MEN MARK SCHULTZ WILLIAM STOUT

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IT'S ON THE WORLD WIDE WEB!

PLACES FOR MODELERS TO CHECK OUT ON THE SUPERHIGHWAY!

Amoktime

http://www.amoktime.com/

Apple Movie Trailers

http://www.apple.com/trailers/

• ARMS Model It

http://www.armsmodelit.com.au/

Aves Studio

http://www.avesstudio.com/

· Bare-Metal Foil

http://www.bare-metal.com/

· Batman-On-Film

http://www.batman-on-film.com

Burbank House of Hobbies

http://www.houseofhobbies.com/

Clubhouse

http://theclubhouse1.net/

Cretaceous Creations

ttp://www.triunecommunications.com/cc/

CreatureScape

eatureScape http://www.creaturescape.com/

• CultTVman Sci-Fi Modeling

http://www.cultvman.com/

Diamond Select

http://www.diamondselecttoys.com/

Digital Bits

http://www.thedigitalbits.com

DRONE

http://www.dronemagftvmc.com/

Graf-Fiti Creations

http://www.graf-fiticreations.com/

• Hi-Way Hobby House

http://www.hiwayhobby.com/

- Hobbytalk Bulletin Board
- http://hobbytalk.com
- Hobbytown, USA
 http://hobbytown.com/
- IPMS/USA

http://www.ipmsusa.org

Iwata Airbrushes

http://www.iwata-medea.com/

•Jean-Louis Crinon

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http://www.theexo.com/crinon.htm

Kalmbach Publishing

http://www.kalmbach.com

Lunar Models
 http://www.lunarmodelsonline.com/

MegaHobby.com

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Polar Lights

http://www.playingmantis.com/

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· Revell-Monogram

http://www.revell-monogram.com

Skyhook Models

http://www.skyhookmodels.com/

Starship Modeler

http://www.starshipmodeler.com/

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http://www.tamiya.com/

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WASCO Taxidermy

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Got a model-related website that you'd like us to consider highlighting? Let us know about it. We'll check it out and determine if it's suitable for posting in this revamped section. The decision to showcase of any and all websites is at the sole discretion of Modeler's Resource. Contents of this section is scheduled to be changed with each new issue of Modeler's Resource. By submitting an URL, no guarantee is implied or stated that said URL will be listed.

You Are Not Alone!

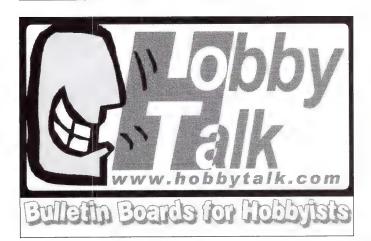
Come join us at the NEW Clubhouse for fun and plenty of discussion about modeling!



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Note new URL! ---> http://theclubhouse1.net/







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Headhunters Studio Change of Address ...

..has a new address and contact information. Here it is: Headhunters Studio, 4275 Remuda Lane, Ontario, OR 97914 • Tel: (541) 889-6275 • headhunter@cableone.net

Shoulder Roll...

is offering this new one that will please either vehicular, figure, fantasy modelers...or all three!

The Roden-Ster is up for grabs! That's a resin-produced kit, which parodies Batman's ride, in 17 pieces!

As we went to press, we had no further information other than a website address and a phone number. Contact them at their Internet address of: http://www.shoulderroll.com or via telephone at: 316.267.1546



Blairsculpture...

announces the release of their prepainted, solid resin statue called "The Dryad."

This will be a first in a line of original concepts sculpted by Robert Blair. This statue stands 11 1/2" tall and was expertly molded by Gary White of G-Force Models. Statue stands 11 1/2" tall and costs \$119.99, plus s/h. Feel free to check these folks out (and they've got a really cool website loaded with extremely unique items!) at: www.blairsculpture.com or via e-mail: rmblair@sympatico.ca



THIS ITEM HAS BEEN DISCONTINUED AND S NO LONGER AVAILABLE

Model Giants ...

is a new company and is taking the time to introduce their first sculpture. Their first kit, sculpted by William Paquet and cast by

Mark Brokaw's Earthbound Studios, is now available at a cost of \$136.00 plus s/h. Earthbound Studios is taking care of the distribution on this one, so please contact them at: Earthbound Studios, PO Box 1833, Battle Ground, WA 98604 • Tel: 360.263.8535



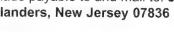
We apologize for the



presents the Son of Frankenstein Customizing Package.

Cost of set is \$30.00 s/h included. Checks should be made payable to and mail to: John Apgar, P.O. Box 59, Flanders, New Jersey 07836





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Incredible Mr. Creepy...

This is a monster type beast that hunts Vampires to use to feed its young. Maggots are hatched from its head. It has a strong taste for the undead. It cannot stand the taste of living flesh. For more in costs and availability, contact:

Bob Crouch E-mail: crouch1955@yahoo.com

AMT/Ertl...

has recently released a number of highly sought-after STAR WARS-related model kits from the past. As you can see, it's been a few years since these kits have seen the light of day and now is the time to snap them up!

The Tie Fighter, the X-Wing, AT-AT (not shown), Snow Speeder, Millennium Falcon, AT-ST Walker, Star Destroyer are all here and ready to be built and painted.

Earthbound Studios...

has a few new ones for you! Their newest big head by Jeff Yagher is Curse of the Werewolf. The kit is over 16" tall and comes in four parts, ball & socket connection, and sells for \$150 plus \$10 s/h. Included with the kit is a contest entry form for an original #3 lobby card from the movie. The 14" x 11" very fine condition card shows the Werewolf holding a women in his arms. This is the image that was used for the one-sheet illustration. Also available is the latest entry in their "B" Movie Clock. Contact them for more at:

PO Box 1833
Battle Ground VA 98604
E-mail: earthboundstudios@yahoo.com

Earthbound Studios





Hilber Graf...

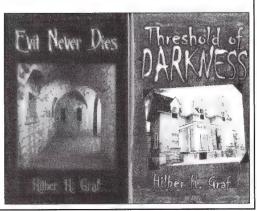
is off on a new venture! That's right, our own beloved modeler and writer of phenomenal model-related articles is now a published author! Pictured below right are his first two novels, "Evil Never Dies" and "Threshold of Darkness."

From Infinity Publishing comes these two books chronicling the adventures of Professor Daniel Forester, archaeologist and investigator of the paranormal world! The first book in the series, "Evil Never Dies," (ISBN 0-7144-2172-0), introduces Prof. Forester as he looked forward to a summer treasure hunting in Jamaica. Travel brochures failed to

mention he would be stalked by the most notorious female serial killer in the island's history. Being dead for two hundred years only made her worse.

"Threshold of Darkness" (ISBN 0-71414-2323-5), details a sorcerer's book of spells, which hid the secret to resurrect a cursed ancient empire and share its power. Adventures and occultists spent thirteen centuries robbing and murdering to locate it, but only Dan Forester knew how to correctly decipher its cryptic code. Nobody considered that some secrets were better left buried. And coming this summer, "The Wet Grave."

For more information, go to **www.buybooksontheweb.com** and **www.graf-fiticreations.com** Each book is just over 180 pages and retails for \$13.95. Books will be available through Amazon, Borders and Barnes & Noble. Also call **1.877.BUY.BOOKS Toll Free**.



Continued Next Page

Coming at You!...Continued from page 45

Microsun...

has developed a metal halide lamp for consumers. Now, crafters and hobbyists can get a whiter, brighter light to work on their projects. The high light levels produced by these lamps allow most people to see better when performing everyday tasks such as reading or sewing. Metal halide is a far superior light source than incandescent or halogen. A Microsun metal halide bulb uses only 68 watts of energy and gives the same light as five 75-watt incandescent bulbs or one 300-watt halogen bulb. Just one Microsun bulb lasts up to 6,000 hours -- 10 times longer than incandescent. This system includes a patented power supply and two 25-watt incandescent start up bulbs. Because the system uses less wattage, there is less heat generated, making these lamps more comfortable to sit next to.

So, not only can you see better and more clearly with these lights, but you can make your hobby area look infinitely better as well! For more information, check out: www.microsun.com

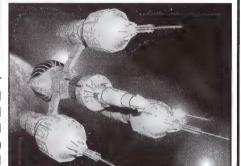


Soldier Figures from Italy...

presents The Wolf Man, a detailed 1/18 (90mm) metal werewolf holding swooning young maiden, Includes base, Awoooooooooo...

This can be purchased from Squadron at:

E-MAIL ORDERS: mailorder@squadron.com • PHONE ORDERS: (972) 242- 8663, Monday thru Saturday 8:30 to 5:30 Central time • FAX ORDERS: (972) 242- 3775, 24 hours a day - 7 days a week • MAIL ORDERS: Squadron Mail Order, 1115 Crowley Drive, Carrollton, TX 75011-5010 • www.squadron.com and their item number is SRFA002 for this product. While you're there, check out their entire line of fantasy models!



Titan Find...

presents the Liberator from Blake's 7 Mastered by Alfred Wong and casting by Scale Model **Technologies** (SMT) Prototype built and painted John

Archdeacon. The DSV-1 Liberator model includes 46 resin parts and is almost 14 inches in length when built (excluding Neutron Blasters!) This includes two transparent half domes to allow for lighting of the engine section. Also included are comprehensive decals and brass rods for the antennae. The preorder price is \$130. Shipping is an additional \$12 (continental US and Canada).

For more information please visit our website at: www.titanfind.com

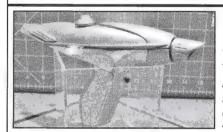
presents The

Diceman Creations...

Gilluna! Everybody knows that the Diceman is crazy about the Creature, so it figures that Diceman Creations should have the craziest Creech kit ever made-- the Big Gilluna! Originally conceived & produced by Bill Ayers and sculpted by the late great



Rick Wyatt, this kit will soon be available from Diceman Creations! Standing over 20 inches tall, the model will consist of hollow cast and solid resin parts, as well as a length of plastic chain. If you're a fan of the Creature, then this is a kit that you'll definitely want to add to your collection! For more info: Diceman Creations, P.O. Box 1521, Rutherford, NJ 07070, dicemancreations@vahoo.com



Exotic Replicas...

presents the TV version Galaxy Quest Nebulizer. In the film Galaxy Quest Tim Allen portrays Jason Nesmith, actor who portrayed Commander Peter Quincy Taggart on the fictional televi-

sion series "Galaxy Quest." This Nebulizer is being released in a limited edition of 100 pieces. Each nebulizer is molded from a screen-used original and cast in high-quality polyurethane resin, painted to match the original, and includes interactive lighting and authentic digital sound effects captured from the film.

If you would like to add this very rare Sci Fi weapon to your collection please contact Todd Kennedy of Exotic Replicas at: sapper@juno.com • http://mysite.verizon.net/resnvyby/

Jimmy Flintstone...

goes under the sea for a look at some wild fish that are just too cool to ignore! Flintstone Studios, PO Box 371, Hales Corners, WI 53130, Tel: 414-425-9592 • Fax: 414-425-4828 • E-mail: flintstonestudios@wi.rr.com



Hey everyone. We're introducing a new type of contest and it's for those who like a challenge.

What is it?

· A themed contest with a bit of a twist!

When is it?

 It starts now and in each of the next 3 issues (at least) of MR, we will announce a brand new segment of the CHALLENGE!

What can you win?

 Winning entry for this particular Challenge will appear on the cover of an upcoming issue of Modeler's Resource.

Ready? Okay, here's the first challenge...

CHALLENGE #1

With the newest Batman[™] movie currently in production (http://batmanbegins.warnerbros.com), we noticed, of course, that with this new movie comes a brand new Batmobile[™] called The Tumbler. This one looks like a cross between a Hummer[™] and a tank! It's definitely set for urban warfare in and around Gotham City!

This got us thinking about the whole concept of the Batmobile and how it has evolved over the years. Many of the renditions have become models released by major modeling companies, but some have not. The most famous Batmobile of all time is the one that was seen in the Adam West/Burt Ward TV series, created by George Barris. Throughout the comics, this vehicle has undergone some minor as well as major changes. The 1989 movie, starring Michael Keaton, used a completely new concept for the Batmobile and in successive movies following that one, the car changed somewhat, but remained similar in style to what is commonly referred to as the "Keaton" Batmobile.

With Batman Begins working toward the end of production and a 2005 release date, the latest Batmobile concept car will be shown to millions of viewers the world over. Your challenge? Simply create a car that Batman would drive. You can do this in a number of ways:

The Rules:

 Your car must be scratchbuilt or kitbashed from other vehicular models. You might want to pictorially document



the process. Use the body of a plane or submarine, for instance, or use part of a tank. Use a car that looks nothing like a Batmobile and create one (like Tony Mariano did in his article in our last issue)!

• You can use an existing Batmobile model as part of the process.

While it is okay to use existing Batmobile models, you MUST create your own version of Batman's wheels or create a version of the car that you've seen in the comics (or somewhere), that has NOT been made into an actual model yet! By the same token, you can come up with your own unique design altogether that has never appeared anywhere! Winning entry (ies) will be judged on uniqueness, creativity, quality and craftsmanship.

- You may use a previous design concept that appears in a comic book or cartoon or movie to create your entry.
- You may not simply build an existing model of a Batmobile (like one from AMT or Polar Lights). It must be kitbashed or scratchbuilt.

Legals:

Deadline for entries is **May 15th**. Winning entry will be decided solely by judges appointed by Modeler's Resource®. By entering, each entrant agrees to abide by terms of rules delineated herein and winning entrant agrees to ship model (if necessary) to offices of Modeler's Resource to have model professionally photographed. Expense for shipping to and from will be paid by Modeler's Resource.

Look for our next CHALLENGE coming soon!



Batman and all related indicia are trademarks of DC Comics. All rights reserved.





It's just about here! The much anticipated USS Enterprise model from Polar Lights is about to arrive at hobby shops. This kit is perhaps the most accurate, best detailed and largest Star Trek kit to ever come to market. It is a welcome kit to model builders that had to deal with the old AMT/Ertl kit for 25 years.

Modelers got a good look at the amazing new Enterprise when Star Trek the Motion Picture opened in theaters in December 1979. Its shape and appearance was similar to the original television starship, but it now sported a detailed, multi-shaded paneled hull. The ship was now self-illuminated by spotlights affixed around the hull. Open hatches and docking ports indicated the practical nature of the ship. The shuttle bay was exposed and was a hub of activity. The new nacelles radiated with an impressive rainbow effect as the The major parts of the Polar Lights refit Enterprise kit. starship warped into light speed. The sensor dish on the secondary hull was now bathed in an internal glow. There was a new botany section in the secondary hull and a lounge just behind the bridge. The impulse engines now sported a glowing crystal atop the primary hull. The new Enterprise was as beautiful as the original and had acquired a grace and majesty all her own.

AMT produced a new Enterprise model in 1980. It was an impressive kit, measuring 22 inches, a full four inches longer than the original AMT Enterprise model. Like the original starship kit from 1966, this model featured internal lighting. This new kit also came with some futuristic "prismatic" stickers for the warp nacelles and dry transfers instead of waterslide decals. At a glance, it was a pretty cool model kit.

Closer inspection revealed a problematic model. The parts fit together poorly, leaving large gaps in many places. The primary saucer was misshaped, with poorly scribed detail and an incorrectly contoured hull. The nacelles were inaccurately detailed and the prismatic stickers were an unacceptable substitute for grillwork. Overall, the ship was lacking considerable detail and much of the detail that was present was wrong. In short, this model was a mess.

Enter Paul M. Newitt. Newitt had made a name for himself in



This is the box art for the refit Enterprise painted by Chris White.





A matter of perspective! The new refit saucer on the right. On the left are the saucers from the old Ertl 22 inch refit, the 11-inch Polar Lights classic Enterprise and the 18-inch Ertl classic Enterprise



The main sensor dish is transparent for lighting.

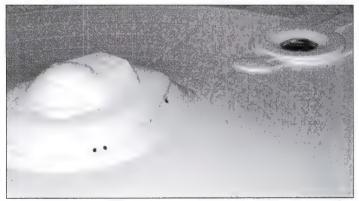
the modeling community with the publication of his StarFleet Assembly Manuals. The first Assembly Manual came out in 1976 and described how to properly build and paint the AMT Enterprise kit. Two more Assembly Manuals followed and it would be natural for Newitt to continue with a book on the movie Enterprise.

StarFleet Assembly Manual 4 would prove to be bigger and better than its predecessors. In the quest for accuracy, Newitt went as far as contacting the designers (including Andrew Probert) and modelers (such as Mark Stetson) who worked on the

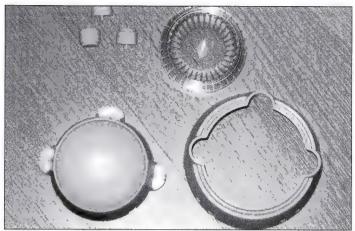


The parts for the shuttle bay. The clear parts are for lighting details.

starship miniature for the movie. In intricate and illustrated detail, Newitt showed how to build this model and make it right. This was before the days of resin cast replacement parts or computer printed decals. Newitt showed how to fill all the grid lines and rescribe them. He provided instructions for rebuilding the bridge section, detailing the photon torpedo bays and replacing the missing nacelle grills. He included patterns and diagrams for building a botany section and even a shuttle bay.



The bridge and impulse engine. Note the slots for spotlights under the bridge.



The parts that make up the main sensor dish.

When it came to lighting this model, Newitt had an all-new electronic system designed. It provided internal lighting, blinking running lights, navigation strobes, a chasing warp engine effect, impulse engine lights and a photon torpedo launch simulation! Finally, Newitt described how to paint this model in all its glory. He



The bridge and upper decks of the refit Enterprise. Note the clear windows for the officers' lounge.

suggested various paint mixtures and even provided patterns to replicate the "Aztec" pattern on the hull.

In many ways, StarFleet Assembly Manual 4 had a great influence on many future Star Trek models, including the new refit Enterprise kit from Polar Lights. But let's not get too far ahead of ourselves...

The refit Enterprise was reissued many times and remained popular. After buying AMT, Ertl reissued the refit Enterprise



The impulse crystal on the rear of the saucer.

Sci-Fi Zone...Continued from page 49



The sensor unit on the underside of the saucer. The slots are for spotlights to highlight the hull.

model with some "improvements." The prismatic stickers were eliminated and some of the missing detail was added to the nacelles. But more noticeable was the new pattern scribed all over the hull in an attempt to simulate the intricate "Aztec" design that was painted on the studio miniature. Unfortunately, the paneling was not even close to being accurate and added a new layer of problems that modelers would have to correct.

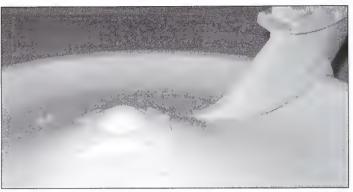


The dorsal connector with six pins that attach to the primary saucer hull.

At one point, Ertl even reissued the model with electronic running lights and sound effects. Lunar Models, the garage kit company, produced several parts kits to "accurize" the Ertl Enterprise. Lunar's Accurizing Kit #1 came with replacement parts for the bridge, lower sensor array, sensor dish housing and nacelle inserts. Accurizing kit #2 provided a detailed shuttle bay and



Rim segments for the edge of the saucer. The rectangular openings are for the rec room windows.



The dorsal connection to the primary hull. This part of the model is subject to considerable stress.

botany section. In the late nineties, Don's Light and Magic began producing parts for the refit Enterprise. With better research and reference materials, Don Matthys crafted the most accurate starship parts on the market.

In the nineties, a new player emerged in the modeling industry, a small upstart company called Polar Lights, founded by entrepreneur Tom Lowe to reissue old Aurora monster models.



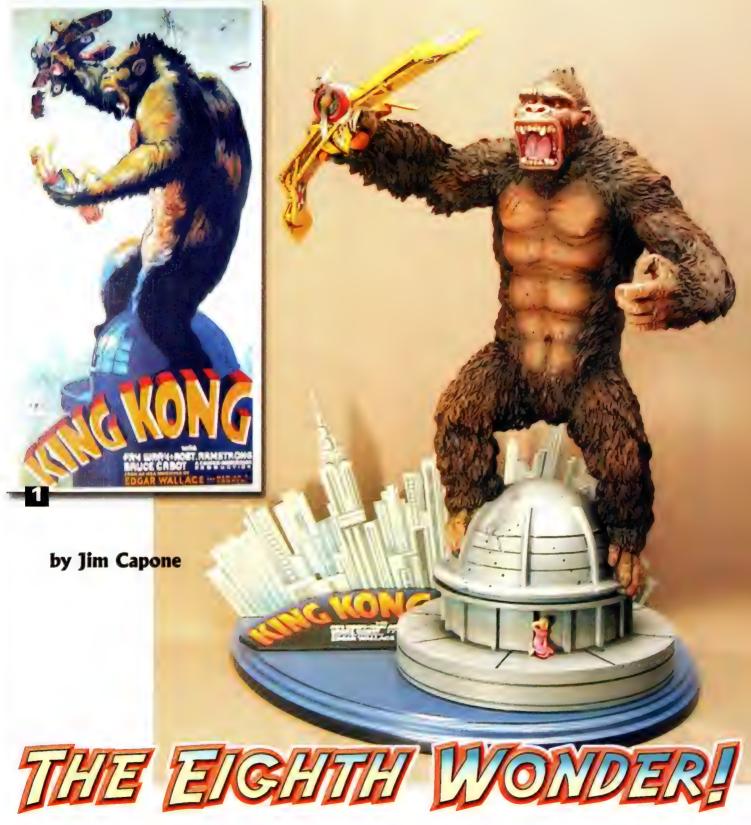
The photo torpedo launcher at the front of the dorsal connector.

After several years of trying, Polar Lights landed the Star Trek license in 2002 and Polar Lights brand manager Dave Metzner was tasked with developing the line of model kits.

To help design the actual kits, Metzner brought in modeler Thomas Sasser. Sasser had designed the accurizing kits for Lunar Models and was considered somewhat of an authority on



The rear of the primary hull with the clear impulse engine. Note the rec room windows on the rim of the saucer.



his is the King Kong of my dreams. Produced by WebbHead Enterprises and sculpted by Jim Gorman, it shows all the power and fury of "The Eight Wonder." The kit is also an exact reproduction of a 1933 poster for the film (photo 1). The poster used artistic license and skillfully manipulated perspective and scale to create a dramatic scene. The figure of Ann Darrow (Fay Wray) was enlarged to thrust it into the foreground while the size of the biplane was reduced to make it recede into background. Ann (Fay) is rendered twice the size of

the plane in order to achieve the effect. In fact, the poster accurately represents a major inconsistency in the movie. Kong changed scale in the film. He was made to appear one size, about 18' tall, when he was holding Ann, but was made 25' tall when the planes attacked him. This was deliberately done by the filmmakers but is seldom noticed by viewers. I love this sculpt and how true it is to the original poster. Yet, I was bothered by the obvious inconsistency in scale between Ann and the biplane; I had to equalize the differences.

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I decided to reduce the female figure in size to more accurately match that of the plane. Sculpting a replacement was not an option. Gaming figures seemed to be a good source for a replacement. Pieces in the range of 25-30mm were an acceptable size in relationship to the plane. After looking at countless miniature figures, I came across a 30mm set called "Maiden and Troubadour" by 3D Miniatures (photo 2). This provided the basis for my new Ann Darrow.

The first step was the most difficult in the entire process: gathering the courage to remove

all traces of the original Ann. The difference in size between the two figures was drastic (*photo 3*). The possible consequences of this irreversible action prevented me from the act for some time. Ultimately, a dremel tool was used to grind Ann from Kong's grip (*photo 4*). Along with the figure, some slight alterations were made to the wings of the biplane. The space between the wings was originally filled because of casting requirements. That creat-

ed an unnatural wall. Removing some resin opened and recessed the space between the wings.

The game figure's pose had to be changed in order to fit the scene (*photo* 5). The right arm, leg and a section of dress were cut away. The arm was filed to size and repositioned across the forehead (B). A piece of styrene was used to fill in the upper arm. The leg was tapered and attached to achieve a kneeling position. Lead foil was used to fashion the lower portion of the dress (C). Other unnecessary original details were either cut or filed away.

Next, Kong's hand was retooled. A jeweler's saw was used to separate the index and middle finger from his now empty grasp. The index finger was cut into sections in order to extend it. The pieces were then repositioned and reat-

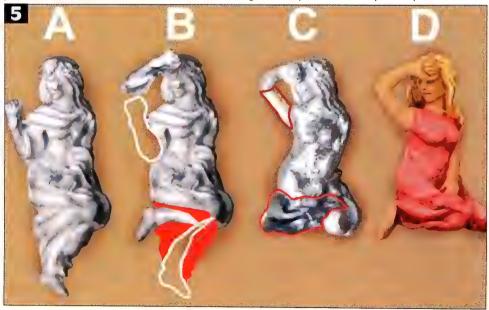


tached to the hand. Aves apoxie sculpt was used to fill the gaps. Aves was also used to form the palm of the hand and to add layers of hair to the arm (*photo 6*).

With the alterations completed, the kit was assembled. Five-minute epoxy was used in order to help fill gaps between the parts. The arms and ankles were also pinned for extra strength. The hand holding the biplane was left separate for ease of painting. Aves was again used to fill all holes and gaps. This was the first time I used Aves apoxie sculpt and was very pleased with the prod-

uct's qualities and results. The kit was primed and ready to paint.

I couldn't resist making some changes to the plane. The propellers were sculpted flat against the fuselage to represent damage and to accommodate casting. These were filed away and replaced with small pieces of metal from a windshield wiper blade that I had left over from a previous project. It was twisted and bent, then cut to length. The poster also depicts a pilot that was-



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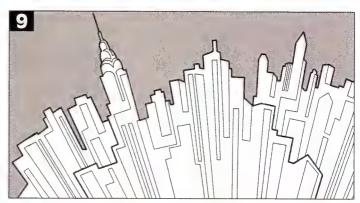


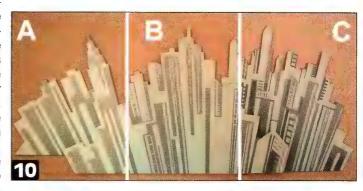


n't in the sculpt. A model railroad HO figure was drafted for the role of pilot (*photo 7*). His hat was removed and head reshaped. The arms and head were repositioned. The lower body was removed and then glued to the cockpit. A piece of thread was tied around his neck and lead foil was attached to the ends to create a scarf (*photo 8*).

An element of the original poster that I had to incorporate was the skyline. Strong perspective was used on the poster and dramatically distorted the buildings. A design was developed maintaining the style of the poster. The drawing was done on the computer and the structures were simplified into two color areas (photo 9). It was also planned in two layers of relief to add some depth. The layers were printed out and glued to a sheet of illustration board. The two sections were cut out using an Xacto knife. CA glue was applied along the edges to seal and harden the cardboard. This also made it possible to lightly sand them without the cardboard getting fuzzy. The skyline was painted using a combination of airbrush and hand painted detail (photo 10). Stencils were cut from vinyl frisket film and the pieces were sprayed two shades of gray (A). Hand brushed highlight details were added to the shadow areas (B). A dark gray was then used to detail the lighter areas (C). Some additional highlight details were added later. Wood spacers separated the two rows of buildings. Pastels were used to add some shadow areas and to lighten the back section (photo 11).

Combining all of the separate elements onto a base was the last major problem. An 11" x 14" oval plaque was cut diagonally to accommodate the length of the cityscape (*photo 12*). Kong was



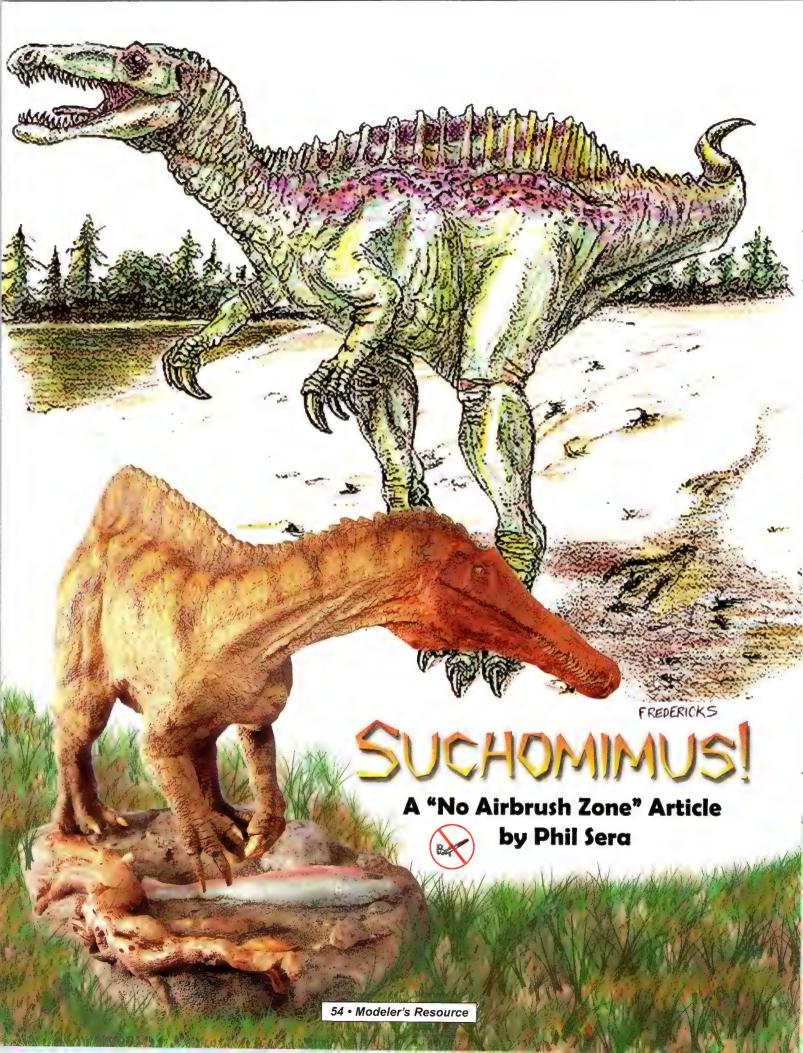




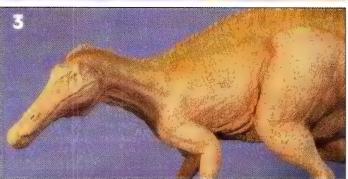


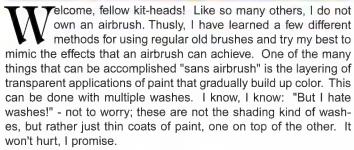
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The kit I will be demonstrating this on is a wicked cool dinosaur kit - Suchomimus!! Expertly sculpted by Keith Strasser, this prehistoric beast is right up my alley - leathery hide, long alligator-like snout and lots of teeth! The base is a nice little slice of dino life, complete with a freshly caught fish, rocks and driftwood, even a little crab shell. Cleanup was minimal, but tricky due to the pebbly skin textures. The head, body, legs and tail are all one piece. All you have to do is attach the arms and you're good to go. Once the assembly was complete, it was time to let the paint slinging begin.

First, I basecoated the entire kit in Americana "Desert Sand" acrylic paint, which is a really nice tan color (pic 1). I suppose this is where an airbrush comes on handy, because this takes forever to do by hand. Once dry, I sealed the entire kit with a few coats of Krylon Matte finish clear spray, so the basecoat would withstand the next step - bringing out all those beautifully sculpted dino-details. Normally, I would do this with an all-over wash of thinned paint, but since I discovered the magic of "glazing," I will never go back to washes for this kind of work. So, I mixed up a glaze, consisting of Golden's "Soft Gel Matte Medium," and equal parts of Delta Ceramcoat's "Toffee Brown" and "Burnt Umber." I also added a bit of water to thin the mixture to about the consistency of mayonnaise. Then, working on one small area at a time, I brushed on the glaze mixture, let it sit for a few seconds, then wiped it off with an old cloth diaper (an old t-shirt or sponge would work as well). The dark glaze color will get trapped in all the little cracks and wrinkles on the dino's hide and really makes the skin texture pop (pic 2).

Now, let's add some color to this beast. This is where the washes come into play. I wanted to have the colors start out darker along the dinosaur's spine and gradually get lighter as they





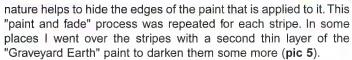
reach the belly area. To do this, I first squirted out a blob of Delta's "Timberline Green" (an olive green color) onto my palette. I took a nice new flat bristled brush, dipped it into some water (I wanted it more than damp, but not dripping wet) and then dipped it into the paint. Then, starting at the dino's spine, I brushed some paint onto the kit - about a two- to three-inch strip of paint, right along the creature's back. I then quickly rinsed out the brush and while it was still damp, went back to the paint and started to pull it down the sides of the dinosaur with the brush. I allowed the paint to get thinner and lighter the further down the sides it went and ended the green before it reached the belly area. Also, to help eliminate the hard dried edges that can occur when doing washes, I dabbed at the edges of the freshly applied paint with a small sponge (you can also use a clean, damp brush to keep moving the paint around until it begins to dry). This process was repeated all the way down the dinosaur's side, from neck to tail (pic 3). This pic shows the first application of the green wash. I made sure to let this dry before adding any more washes on top of it, otherwise, the first application of paint would re-activate and rub away. A second wash of the same green color was then applied over the first, coming even further down the sides. This second thin coat was applied a little more randomly - you can see darker spots of green in some places - this is OK, as it achieves a more natural look. This can also be done by adding a layer of another color, but nice results can be achieved by using only varying thicknesses of just one color. I chose to use just the "Timberline Green," which built up a nice green tone, while still allowing some of the tan basecoat to show through (pic 4). Once this was all dry, I sealed the kit again with some more Krylon Matte.

I wanted to have a pattern on the sides of the dinosaur, so I grabbed a jar of Citadel "Graveyard Earth" (Citadel paints are usually available wherever gaming miniatures are sold) and started applying this color in sort of a squiggly striped camouflage pattern. To get the edges of the stripes to appear nice and soft (as an airbrush would do), I used a method similar to what I did with the green color: I painted a stripe, rinsed out the brush and used the damp brush to fade the paint away at the edges by pulling it out into the green. I also used my trusty sponges to dab at the paint, so there would be no hard edge. The texture of the dino's skin is actually very forgiving for this kind of painting - its pebbly

• Suchomimus...Continued from page 55 •





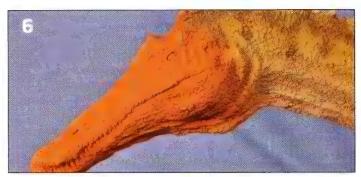


I wanted to do something neat with the head - I've seen other dino kits painted with a bright, reddish-orange head, and I really liked how that looked, so I wanted to see if I could make it work. I basecoated the entire head with Delta's "Terra Cotta" and then I again used the clean, wet brush method to blend this color into the green where the head meets the neck. I then drybrushed a bit of the "Terra Cotta" mixed with some "Ivory" over the head to bring out the details a little more (pic 6). Next, I washed on some Citadel "Dark Flesh" (which is a really rich red color) and wiped most of it off with a sponge. This wash & wipe was repeated several times (concentrating the darker red in the shadowed areas)

until I was satisfied with the look. Oh yeah! This is what I wanted! (pic 7)

With the head done in this cool manner, I now felt that the brown stripes needed to be darkened a little more, to give the body portion more contrast. Rather than use paint, I decided to darken them with pastel chalks. Pastels are a great way to add subtle color and also to get nice soft edges. I use Alpha Color pastel chalks (don't use the oil based chalks!). I took a small, short bristled brush and rubbed it directly on the sticks of chalk to pick up the colors (I used Black and Brown) and then applied the chalk to the stripes. This was a quick and easy way to get the darker coloring I wanted. I also used these same two colors of chalk to darken the hands and feet of the dino. Once the pastel application was finished, I sealed the kit again (pic 8).

I then took a few different shades of green and brown and randomly picked out some scales on the skin to receive these colors. This just gives





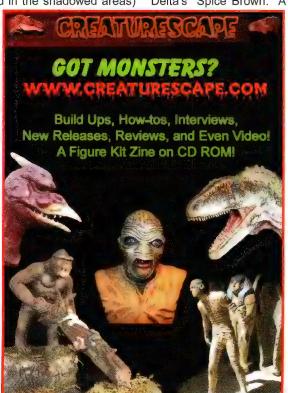
the skin a little more visual interest. I also lightly drybrushed some of the Citadel "Dark Flesh" color on the stripes - it's very subtle, but it helps to keep the flow of colors consistent on the kit (**pic 9**).

Looking at the kit again, I decided that the green looked a little odd (I'm never happy), so I went over the whole beast with a wash of Citadel "Brown Ink." These inks are great, but very strong in color! They're also a little tricky to work with, as they like to dry fast and don't like to be removed afterwards, but they do yield interesting results. The ink was applied (one small area at a time), then dabbed with a sponge to remove the excess. This really helped to tone the green down a bit and give it a more brownish hue. Perfect! (pic 10)

The claws were based in Delta's "AC Flesh" and then washed with Delta's "Golden Brown," followed by another wash of Delta's "Spice Brown." A little bit of Delta's "Burnt Umber" was

added at the root of each finger and toe claw. As a final touch, they also were covered with the Citadel "Brown Ink" which was applied, then wiped off. This gave the claws a nice bony look (pic 11). The teeth received the same treatment as the claws. The eye was basecoated in Delta's "Sea Grass," drybrushed with a touch of "Yellow" and then a reptilian slit of a pupil was added with "Black." The ridges on the spine were done in "Timberline Green," and also washed with the Citadel "Brown Ink."

The base was first painted with Delta's "Mudstone", and then washed with various browns, greens and finally black. The hunk of driftwood was based in Delta's "Sandstone" and then colored with pastels. Before sealing the pastels, I did another wash over the whole thing with "Burnt Umber" - the wash mixed with the unsealed pastels and created an interesting, gritty look to the bark. Once that was dry, I sealed the base with more clear matte spray and finally went over the wood with a few



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layers of Citadel "Brown Ink." The ink gave the wood a nice rich brown hue (**pic 12**).

The fish was fun to do. I basecoated it with Delta's "Ivory," then used pastels to add the blue, green and red colors to the back and side. I sealed it with clear matte and when it was dry, I lightly drybrushed some Liquitex "Interference Opal Gold" over the whole fish. The interference paints change color slightly as the piece is turned and they work great for creating a cool fish scale look. A little fresh fish "blood" (red paint, of course) was added to the claw marks and gills and viola! The one that didn't get away! (pics 12 & 13)

This was my first dino kit and it was a hoot to do! You can see this and plenty of other cool Keith Strasser's dinosaur kits at: www.dinosculpture.com or (631)662-6339. Happy brushing!









Eighth Wonder...Continued from page 53





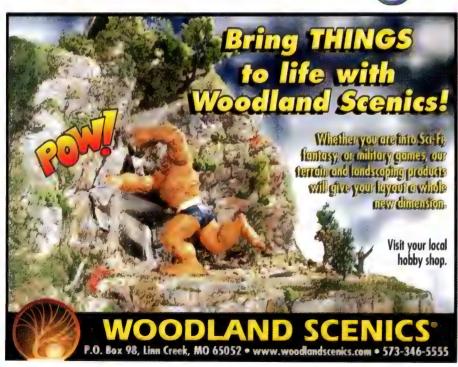
placed at the rounded end that became the front. I didn't want the nameplate to obscure the buildings. Rather than lying flat, the bottom was beveled to allow it to rise at a slight angle (photo 13). It also had to be notched so that it fit tight against the curve of Kong's base. The plaque was sealed with urethane and painted.

The kit was painted using a variety of techniques. Acrylics were airbrushed and hand painted. Watercolor washes and drybrush were used along with pastels. The cityscape was painted first, followed by the nameplate and plane. Next, the dome was completed and finally Kong and Ann! I followed the poster for the coloring of the plane, Ann, the nameplate and the cityscape. Kong was a composite of several sources.

Jim Gorman has created an amazing sculpt which was perfectly cast. I thoroughly enjoyed working on the project. The kit is available from WebbHead Enterprises, P.O. Box 30885, Columbus, OH 43230, (614) 882-2125. Comments or questions can be emailed to jcapone@pa.net.



Two photos above and one below: Various angles of the finished kit.





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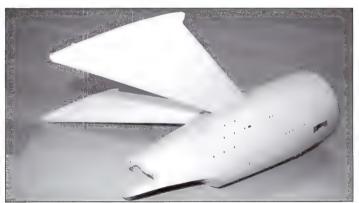
• Sci-Fi Zone...Continued from Page 50 •



The angular warp engine pylons. These pylons are more sturdy than previous Enterprise models.

the subject. He prepared a parts breakdown along with 5-view drawings of each part. Sasser had plenty of reference material to assist him, including intricately detailed drawings and diagrams of the Enterprise studio models that were prepared by Gary Kerr.

Gary Kerr was something of a researcher and archivist of Star Trek studio models and many other science fiction subjects. His friendship with many professional craftsmen like Greg Jein,



The pylons are firmly locked into the secondary hull.

Bob Burns, Tom Scherman, David Merriman and Bill George allowed him the opportunity to document these subjects. In 1991 he had access to the original television Enterprise while it was being restored. Gary took photos, tracings and measurements that he put to use several years later when he prepared plans for effects artist Greg Jein. Jein used these plans to build the Enterprise model featured in the Deep Space Nine episode "Trials



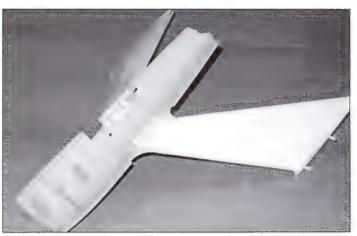
The parts making up the warp nacelles. These measure 18 inches long!



This flared support holds the pylon firmly in place on the secondary hull.

and Tribble-ations."

Kerr continued his research producing various diagrams for Star Trek's Mike Okuda. His revised drawings of the Enterprise A were used by Art Asylum to design their toy and later Kerr completely redrew these plans with further revisions and improve-



A look at the inside of the secondary hull where the pylon attaches to the hull.

ments for use by Polar Lights in 2003.

Gary Kerr's diagrams were based upon original studio blueprints, reference photos, measurements and other resources supplied by friends at Paramount Studios, Industrial Light & Magic and elsewhere. These plans provided detailed, multiple angled views of the Enterprise, various cross sections and highlights of specific details. The diagrams of the refit Enterprise included such details as the interior of the refit shuttle bay, the Enterprise



A look at the detail at the front of the warp nacelle.

• Continued Next Page •

• Sci-Fi Zone...Continued from Page 59 •



The rear detail of the warp nacelle.

A shuttle bay, the photon torpedo launcher, window templates and various technical markings.

This Enterprise kit is not going to disappoint any modeler. When fully assembled, the model measures 35 inches in length. Each nacelle is 18 inches long! Assembly is not difficult, parts fit together very well and there are minimal seams to clean up. This model includes virtually all the improvements suggested by Paul Newitt back in his Assembly Manual in 1984 including provisions for lighting, interior lounge and botany section and detailed shuttle bay.

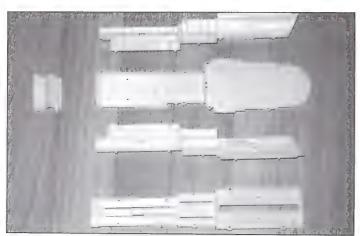
The saucer top and bottom are huge discs of sturdy plastic



A look at the inside of the officers' lounge.

accurately scribed with the sensor grid. Eight segments make of the rim of the saucer, complete with ports for lighting. The bridge and lower sensor array are separate pieces and the impulse crystal and engines are molded in clear plastic. There is a clear window insert and detailed interior for the officer's lounge.

Each nacelle is made up of two halves and there are several smaller parts for the details on the front and rear of the units.



The sections for the inner shuttle bay and cargo area.



Another view of the nacelle. Note the clear grill insert for lighting.

There are clear inserts for the inboard grills allowing for lighting. The pylons that support the nacelles are sturdy and attach firmly to the secondary hull. The nacelles should not sag at all when the kit is assembled.

On the secondary hull, the main sensor dish is molded in clear for lighting. There is a detailed interior botany section. The shuttle bay doors are removable, revealing a shuttle bay inside as



The botany section which fits inside the secondary hull.

well as a cargo area.

There are plenty of clear parts allowing for this model to be fully illuminated. The ports around the hull, the navigation lights and strobes, the nacelle lights and the various spotlights around the ship can all be lit. Even the detailed photon torpedo launcher is molded in clear for lighting.

This kit will offer some challenges. The most notable seams



The interior cargo area is on the left and the shuttle bay on the right.





run the length of the nacelles. On the segments that form the rim of the primary hull, there is a tricky seam where each of these sections butts together. The clear windows of the officer's lounge and the botany sections will also require some careful putty work and sanding so as to blend them into the hull.

Of great concern is the area where the primary hull attaches to the dorsal connector. The weight of the saucer causes a great deal of stress at this point. One solution would be to run a large bolt

through the bottom of the primary hull, through the dorsal, into the top of the secondary hull. This should provide considerable additional strength and integrity to the model.

The Enterprise was clearly designed for lighting. For the warp nacelles, you could utilize neon or cold cathode tubes, a



A travel pod, Vulcan shuttle, Federation shuttle and two workbees with a penny for a size comparison.

Left: Two views of the completed test shot of the new refit Enterprise.

strip of electro-luminescent lighting such as "Light Sheet," or even a strip of LEDs installed in each engine. Lighting the ports on this ship will require a considerable number of LEDs (perhaps 30!), which have a much longer life than bulbs. There is nothing more frustrating than blowing a light bulb after you have completed the model! In addition, you will need flasher circuits for the blinking running lights and strobes. The most challenging aspect of lighting will be the spotlights on the hull. One possibility is to use white LEDs, which tend to be very powerful, and very directional, much like a real spotlight.

Painting is another challenge. The studio model was painted with pearlescent paints in a somewhat random pattern of multi-hued panels called an "Aztec pattern." The key will be to present a very subtle pattern on the ship's hull. The instruction sheet is reported to include the template for the Aztec panels originally designed by Paul Newitt to help you paint the starship.

It has been more than 25 years since the USS Enterprise appeared in Star Trek The Motion Picture. Back then, no one would have dreamed

of producing a large kit of a science fiction spaceship. Today model builders are more demanding, wanting quality kits of their favorite subjects. Polar Lights has met those demands with the most ambitious, impressive science fiction styrene model kit every produced.



- · Star Trek The Motion Picture
- · Star Trek The Wrath of Khan
- · Star Trek The Search for Spock



Publications - all out of print, but can be found on EBay:

- Enterprise Cutaway poster several printings in the 1980's
- · StarFleet Assembly Manual 4 by Paul M. Newitt, 1984.

Unfortunately, this definitive book on building the Ertl kit was widely pirated. Avoid these copies and try to locate an original.

Star Trek The Motion Picture Blueprints, Pocket Books 1980.
 Very good reference diagrams of the movie Enterprise.

The Internet

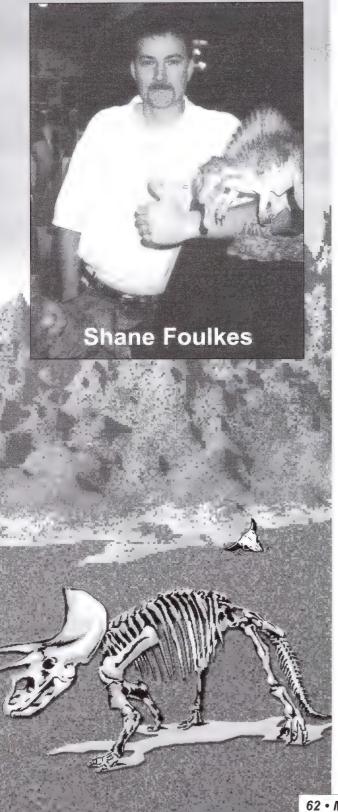
- · Starship Modeler: www.starshipmodeler.com
- CultTVman's Fantastic Modeling: www.culttvman.com
- The Model Builder's Reference Vault: http://www.cloudster.com
- · Chris Paveglio's Star Trek site:

http://home.ptd.net/~chrispav/trek1main.html

- Don's Light and Magic: www.dlmparts.com
- · Lunar Models: www.lunarmodels.com



DOWN THE PREJISTORISTRAL



An interview with Sculptor Shane Foulkes with Mike Fredericks

Mike Fredericks: Shane, would you please tell us about yourself and life in St Louis.

Shane Foulkes: Well, I live in a town called Affton in the St. Louis area with my wife Michele, our son Benjamin, our dog and rabbit. I work full-time at a printing company in the shipping department. My wife works as a physical therapist and our son works as a kindergartner, he's 5! We love the outdoors and watching movies and enjoy our simple life. As for schooling, after graduating from high school I took 2 years at Mineral Area College studying drawing, drafting, art history, social skills, painting and vo-tech training in home building. Funny thing is I never had any formal training in sculpting; hell, I never even picked up clay until 1995 some 11 years later. Most of my skills consisted of painting in oils and acrylics, mostly wildlife and some landscape. Stamp Design competitions for trout and foul plus paintings for myself was the norm. Most of my studies in sculpting came from a book called Sculpting Dinosaurs by Morales and Debus which got me started and sent me through lots of trial and error. Now mind you, I seldom made the same mistake twice...I just created new ways to make them! The rest is history as they say, but thank God for the support from my family and encouragement from my friends, like Marc Tassone and Steve Riojas. Thanks buds.

MF: Bob and Allen¹s book helped you get started, but why did you want to sculpt dinosaurs in the first place?

SF: Dinosaurs have always influenced me and I had all the old dino toys one could imagine and worked my way up to the Aurora Prehistoric Scenes plastic kits. At one time I had every one of them except the Dimetrodon and, of course, now all I have left is one - the wooly mammoth. Well actually, it¹s my son¹s! Now I sculpt my own, imagine that! I hooked up with your magazine, Prehistoric Times, in 1995 thanks to Allen Debus and when I saw all those models and artwork, man, I knew my little world had come full circle. I purchased several models from Morales, Strasser, Dinosaur Studios and Max Salas and wondered if I could sculpt???

MF: Tell us a little about each of your sculptures.

SF: Let's see, my first was Iguanodon, which was also my first attempt at sculpting anything! Next was my Baryonyx, which sold really well despite the awful skin detail. Then my Pentaceratops, which had a much improved skin detail, was another big seller, but it was discontinued in 1999. My 4th piece was Parasaurolophus and my quality blossomed from there. It is still available. Carnotaurus was number 5 (this one is my wife's favorite) and it sold solidly. Next up Mike, is your personal favorite, Edmontonia, very popular and an amazing animal. Number 7 was my first pair, Ceratosaurus vs. Kentrosaurus and to this day is still in demand after 3 years. Kit number 8, one of my favorites, is the Torosaurus. This was a massive animal in life and as a kit is also huge and a painter1s dream. Anatotitan followed next and at 27 inches long was my biggest model yet. This kit comes with 2 babies and a large base, but on this one, I wondered how it would sell. I mean, would people consider it a Cretaceous cow? After all, meat eaters with lots of teeth really sell to the masses. But this piece held its own and I'm glad I produced it. Sculpture number 10 is my personal favorite to



date and it's also the largest, being just 2 inches short of a yard long! Its also my best seller by far - 40 plus castings in 3 months and it's still rockin¹ at 250 smacks a pop, yeah you guessed it: Spinosaurus! This kit put me on the map in the resin kit industry and has opened a few doors for me as well. This animal was just amazing - 50 feet long, with a 6-foot head like a croc and a fin on its back taller than a man---whaooo! My latest kit is sculpt number eleven for me--Utahraptor and juvenile Iguanodon, my second pairing kit. I hope it sells well. Time will tell. Hey, if you love to paint, the sky's the limit here.

MF: As you mention, I have seen your abilities develop with your first few dinosaurs and now you are one of the premiere dino sculptors working today. Truly a master sculptor in a very short period of time. Would you tell us from idea to armature to finished sculpture, just how you work your magic and how long it generally takes to make your sculptures?

SF: It's hard to answer this one with simplicity but, depending on the subject matter, it can take anywhere from 2 to 8 months to create and finish a piece. I like to choose an animal that is terrifying or unusual, which are a good bet for salability, but I also like to do something that's not already been done to death. Others I will sculpt just because I like the creature¹s looks or the appeal they give off when looking at a mount of them.

Here's a rough breakdown of my process. First, the subject is chosen and the reference material is found, studied and enlarged to the scale I'm working in to get measurements I need (1/18th for me). Next, armature time. This is the skeleton for the piece. 1/18th gauge bailing wire, or a coat hanger if I need extra support, gets bent into the predetermined forms: legs, arms and backbone with neck and tail included. I use a small wood block from the craft stores (small bags of assorted sizes work great) and this serves as the hip structure that the backbone wire goes through after I drill a hole in either end and bend it to the desired shape. The leg wires also go into drilled holes in the side of the block. I then bulk out the rib cage area with a hard packed



ball of aluminum foil and wrap a small amount around the other parts as well. I then cover it all with a thin layer of clay to form the inner shell so to speak, which gets baked and serves as a hard surface to lay the muscle flesh and bone on. As for the skull, I sculpt the actual skull to great detail with separate lower jaw. This gives me the opportunity to follow the bone structure to the tee and rewards me with some great personality and expression to the face. I then flesh out the model in muscle and bone structure and add folds, wrinkles, stretched skin and finally the scalation. For this, I make texture stamps, different for each new sculpt, and vary the sizes as well. I also have several wood clay tools that you can buy at the local craft store and I just sand them down to my personal desired form to get the creases and such that I am after. This is something new sculptors will have to fiddle with until they get what they want.

MF: I'm looking at your Spinosaurus right now. Your skin detail is excellent and the overall look is amazing. (I honestly don't know how you can improve on this sculpture.) Realistic skin detail is one of the toughest parts for new sculptors. Can you tell us some more about how you accomplish it?

SF: My suggestion for good skin detail is to look around the house for any surface that looks like a scaly hide. You can check out your child's dino toys and lightly press your clay texture stamp onto it for an impression and then just bake the clay stamp till good and hard and you are ready to go. A basketball, leather suitcase, some plastic wiffleballs, or even rough sandpaper is good for a narly surface. There are all types of ideas that you can use to play around with. Have fun looking and trying before you sculpt your dino and have a skin stamp at the ready, as this will be one more thing off your mind and allow you to concentrate on getting the form of the animal right.

MF: I notice you "run" in garage kit circles as well as dinosaur fan circles. Any reason?

SF: Oh yes, a good reason. First off, I'm in the business of sculpting dinosaurs yes, but these are resin models and as we all know, there are a ton of models in the resin kit industry, which is much larger than the individual dinosaur kit

• Prehistoric Trail...Continued from page 63 •



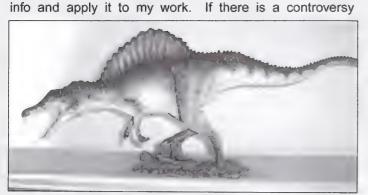
industry because of the variety of subject matter. So why limit myself to such a small arena when I can advertise to a whole world full of resin model builders? Besides, I also like models other than just dinos and many others who might see my dinosaurs may say, hey, that's cool looking; maybe I'll try a dinosaur model this time.

Trust me, it pays off. By branching out, this not only helps promote your work, but opens the eyes of other modelers who may not have paid much attention to the dino industry, but can't ignore a good sculpt when they see it. This helps our little dino modeling world become more popular and boost sales to our hobby, which is good for every-body!

MF: Makes sense to me. Who are your heroes who have most affected your work?

SF: Well I need not list too many, although I can, but a few on the top of my list are, of course, everybody's favorite, Tony McVey for his realism and detail; Mike Tricic for his experience in the industry and consistent winning sculpts; David Krentz who set the bar a few notches higher for me and everybody else. I also enjoy the new sculptors out there. It's fun to watch them improve with each new piece the more the merrier.

MF: Your thoughts on recent paleontological discoveries? I know you study your subject matter intensely; are you in agreement with current theories generally? SF: I would have to be since they're the experts not I, but we all have our own opinions and I just try to take the latest





between paleontologists, I just weigh it out for myself as to what makes more sense to me and go with that.

MF: Are you ready to tell us about your new releases and any ideas for future projects yet?

SF: No problem. I've recently finished a Styracosaurus and a Daspletosaurus. The two will be sold separately, but their bases will interlock to create a diorama with the Daspleto chasing the Styraco from behind. Also, a Stegosaurus is in the lineup soon and then...an Acrocanthosaur! I can't wait to get into that big boy! Also, a big Ankylosaurus and I'm thinking of doing a wooly rhino running down a Neanderthal man in 1/10th scale. A Plateosaurus battling a Postosuchus idea is still getting kicked around as well. Oh yeah, if I had enough interest or preorders for Tyrannosaurus rex, I would do one...any takers?

MF: I think you just started a stampede with your T. rex offer. Wow, you have a lot of great-sounding models forthcoming. Your Styraco/Daspleto sounds like homage to your hero Mike Trcic. I speak for all your many fans as well as myself when I say we can't wait to see all of these. Thanks Shane and best of luck in the future. Any last words?

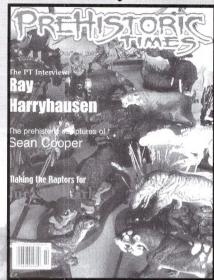
SF: I can only hope that the interest continues so that I can stay in business for many years and keep doing what I love to do. I encourage more new sculptors to showcase their work and for the collectors to please keep supporting the artists like myself and others so we can keep making art for you to enjoy. Thanks so much for the support and kind words.

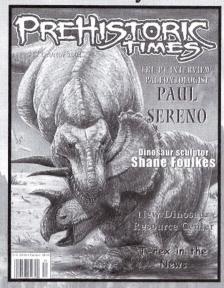
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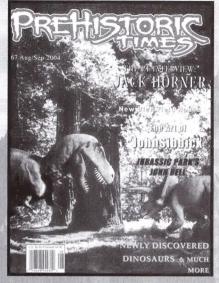
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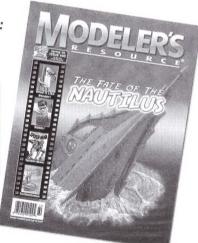
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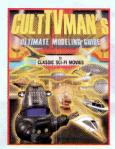
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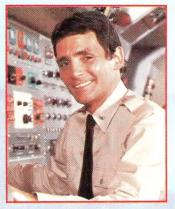
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